

art

REVIEW

THE
ESSENTIAL
MONTHLY
GUIDE

DECEMBER/JANUARY 1998 £3.80/\$8.60

"Painting will never
be in the forefront
of art again"

JENNY SAVILLE - IN PROFILE

Painting

A case of 20th
century decline?



NEWS & COMMENT ARTIST'S EYE RECENT BOOKS
ARTIST'S DIARY CRITIC'S DIARY ART UNDER £1,000
ART98 13 PAGES OF LISTINGS CHRISTMAS GIFTS

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NOEL BETOWSKI
JEAN COOKE R.A.
ANDREW INGAMELLS
CAROLINE McADAM CLARK

December 4th -
January 10th



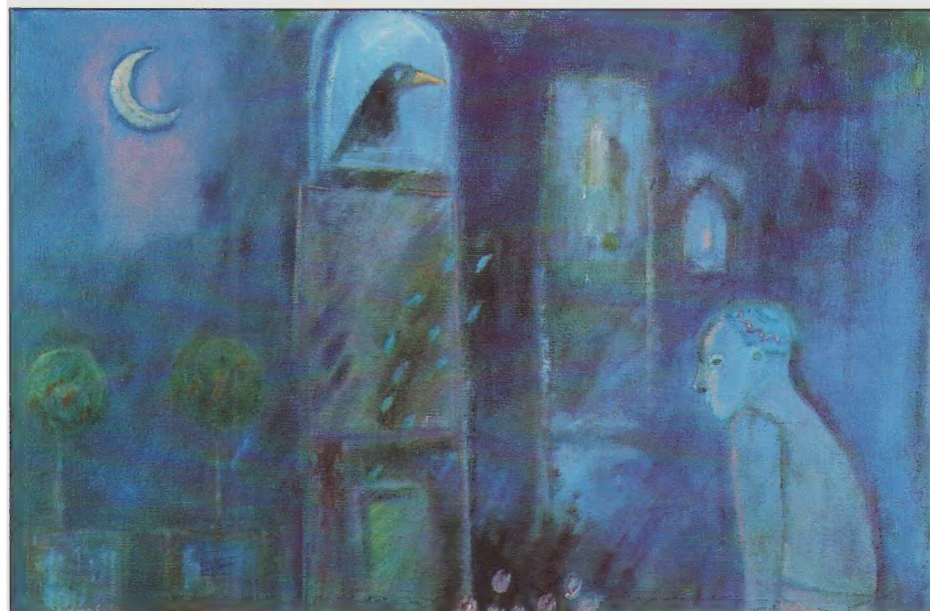
NOEL BETOWSKI

Harbour (Red Sun), Oil



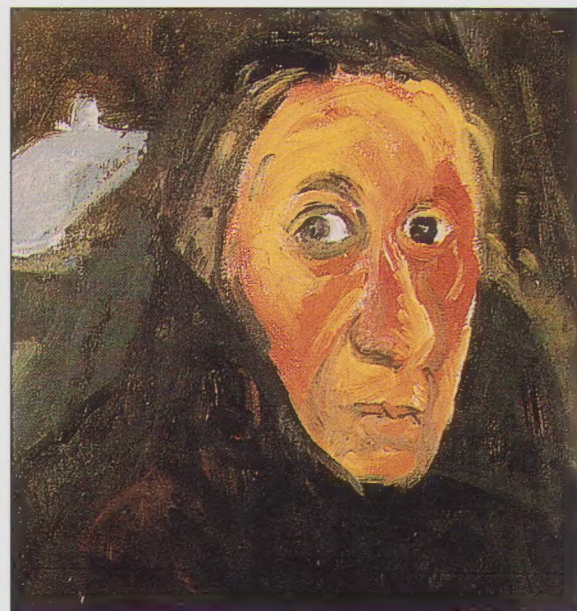
ANDREW INGAMELLS

Vanbrugh's Pyramid at Stowe, Architectural Etchings



CAROLINE McADAM CLARK

Garden of Delights, Oil



JEAN COOKE

Burn my Broomstick, (detail), Oil

Invitation to private view available on request

art

REVIEW

December/January 1998

Established 1949

Volume XLX

THE
ESSENTIAL
MONTHLY
GUIDE



Red Coat by Alex Katz, courtesy of The Saatchi Gallery, London, where the American artist is exhibiting from January 15 to April 12. See Critic's Diary, page 26

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Yellow House by Shani Rhys James, oil on linen, 1995. See Art98, page 36



Toucan I & Toucan II by Jennie Burns at CCA Galleries, Farnham: ideas for Christmas shopping in Shop Window, page 46.

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The Wolsey Art Gallery **THOMAS CHURCHYARD (1798 - 1865)**

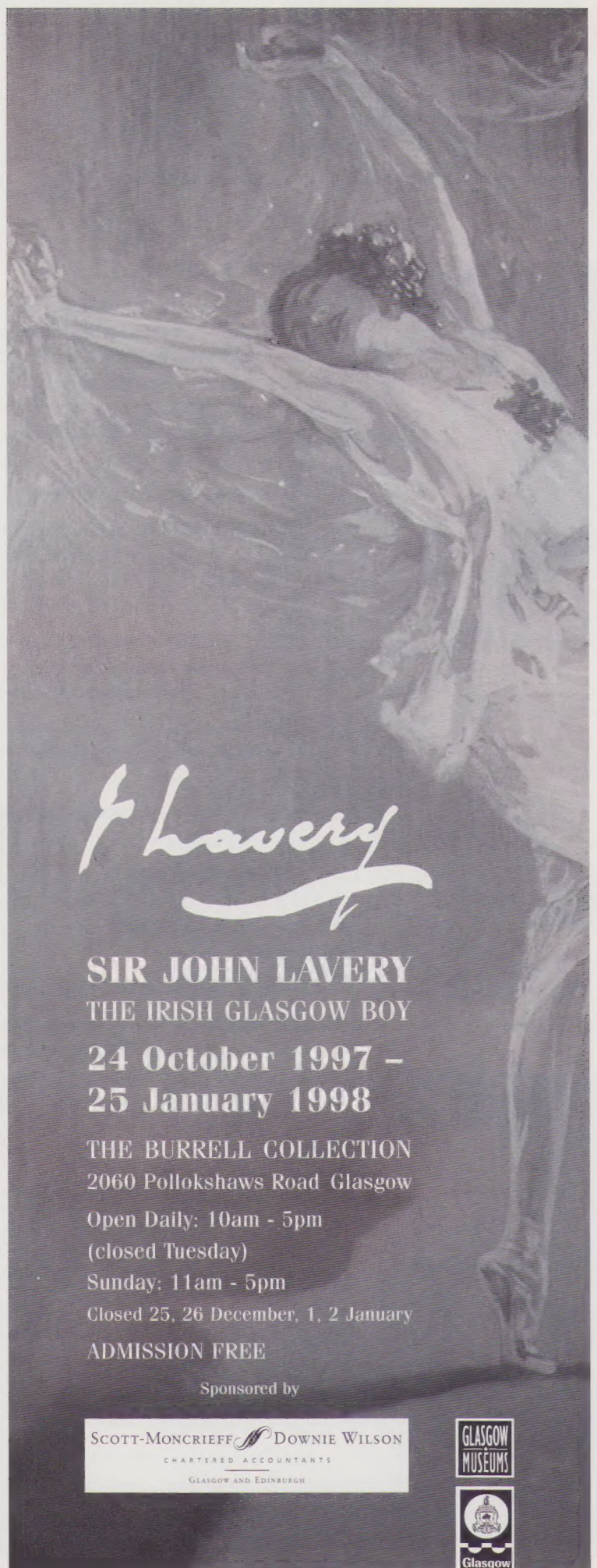
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EDITOR'S LETTER



The House of Lords has overturned the terms of the Burrell Bequest, a decision which will allow Glasgow Art Galleries to send Burrell artefacts abroad. You may recall that when Sir William left his collection to Glasgow he stipulated that the works were to stay in Britain. He believed, apparently, that sea transport, an industry in which ironically he had made his fortune, was unsafe. Their Lordships' decision has found little support because it is

thought that it will deter future donations. I don't believe a word of it.

Burrell's fears of transporting his art may have been real enough when he made them in 1944; they are, however, invalid in these days when masterpieces are airfreighted daily around the globe. It is surely inconsistent of any art collector generous and noble enough to want to leave his collection to the public in the first place, to place restrictive conditions on showing the works. If donors believe their art will be cared for inadequately they should leave it to another institution, otherwise they must let curators get on with their jobs free of whimsical restraint. It is, I believe, arrogant of any collector to consider that a work of art is so unequivocally their sole possession that they may dictate how, where and when it is exhibited. Who the hell did Burrell think he was when he decided, for example, that certain of Degas's paintings could never again be shown in Paris, and what would the notoriously acerbic Degas have had to say about the opinions of some Scottish tradesman? Imagine the exquisite put down! Gifts to the people should be made with humility and no strings. A collector may think that he owns a painting absolutely, and legally at least this may be the case, but he doesn't, especially when it becomes the property of a museum. It may sound absurdly romantic and high minded but a work of art is not the same as other chattels.

Being one of neither financial nor material means, I sometimes fantasise that I have won a lottery jackpot – an increasingly unlikely eventuality given that most weeks I forget to buy a ticket – and am thereby able not only to leave my children more than a few out-of-print art books but also to bequeath millions to the National Gallery. They would use it to buy a work of the description which has provided me over the years with pleasures not even a rich man can better, for we are all of us the super rich in the National Gallery. My solitary condition would be to insist that what I have given freely to the public should remain freely accessible to them. The intense satisfaction of being a benefactor is surely considerable enough without demanding more than that.

David Lee

DAVID LEE

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Address (Capitals) _____



Brian Jackson, 'Childhood Memories', Oil on Canvas, £240
Available from Cupola Gallery, Sheffield

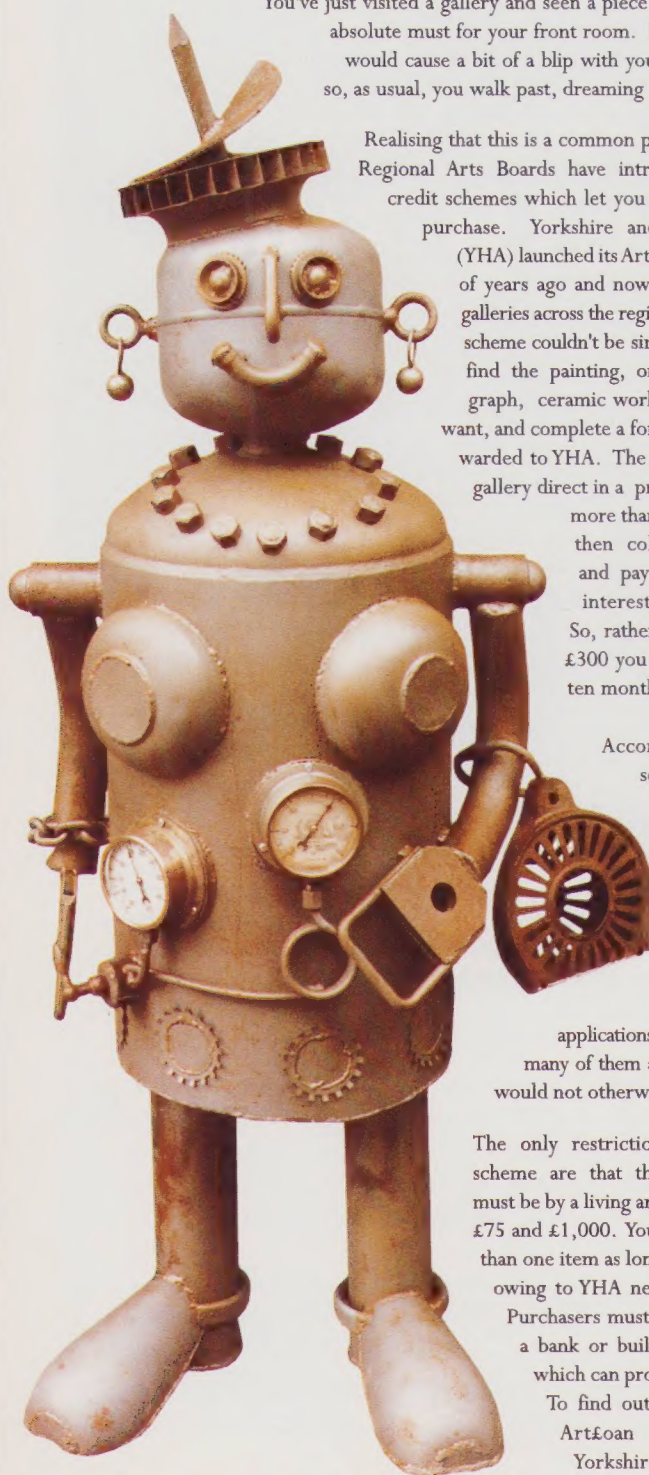
A GIFT – AT UNDER £1,000

You've just visited a gallery and seen a piece of artwork that is an absolute must for your front room. But at £300 the price would cause a bit of a blip with your monthly budgeting so, as usual, you walk past, dreaming of a cash windfall.

Realising that this is a common problem, a number of Regional Arts Boards have introduced interest-free credit schemes which let you spread the cost of a purchase. Yorkshire and Humberside Arts (YHA) launched its Art£loan scheme a couple of years ago and now has 27 participating galleries across the region. Making use of the scheme couldn't be simpler. Visit a gallery, find the painting, original print, photograph, ceramic work or textile that you want, and complete a form which will be forwarded to YHA. The Arts Board pays the gallery direct in a process which takes no more than 10-14 days. You can then collect your purchase and pay for it in up to 10 interest-free instalments. So, rather than having to find £300 you pay £30 a month for ten months.

According to YHA the scheme took a while to get off the ground because most people thought it was too good to be true! But it now receives a steady stream of applications and is convinced that many of them are from people who would not otherwise buy a work of art.

The only restrictions on the Art£loan scheme are that the piece of artwork must be by a living artist and cost between £75 and £1,000. You may purchase more than one item as long as the total amount owing to YHA never exceeds £1,000. Purchasers must be over 18 and have a bank or building society account which can process standing orders. To find out more, contact the Art£loan co-ordinator at Yorkshire and Humberside Arts on (01924) 455555.

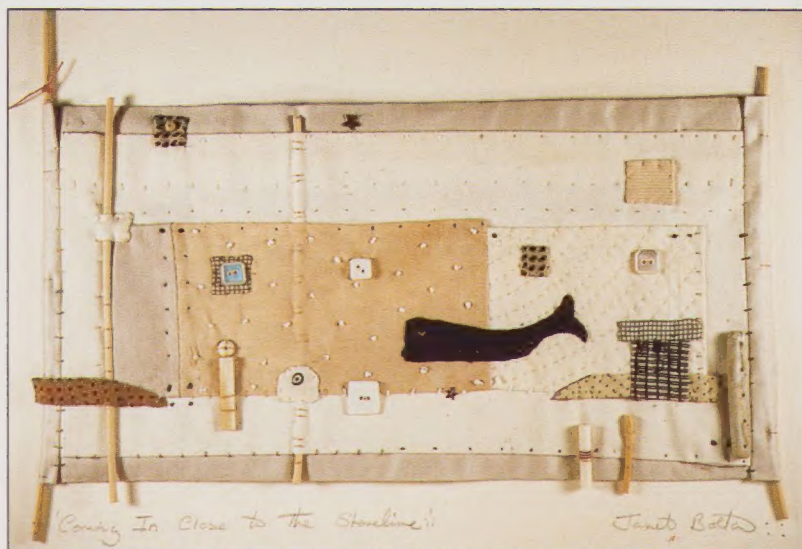


Mick Kirby-Geddes, 'Flo Bot', 5' high junk metal, £750
Available from Lupton Square Gallery, Huddersfield

Participating galleries in Yorkshire and Humberside:

THE ARK, Kirkburton, Huddersfield (01484) 605005	KENTMERE HOUSE GALLERY, York (01904) 656507
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BATLEY ART GALLERY, Market Place, Batley (01924) 326090	LEEDS CRAFT CENTRE AND DESIGN GALLERY, The Headrow (0113) 247 8241
BOTHY SHOP & GALLERY, Yorkshire Sculpture Park, Wakefield (01924) 830125	LINTON COURT GALLERY, Settle (01729) 822695
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HUDDERSFIELD ART GALLERY, Princess Alexandra Walk (01484) 221964/2	TERRACE GALLERY, Harewood House, Leeds (0113) 288 6331
IMPRESSIONS GALLERY, York (01904) 654724	

For details of opening times and current selling exhibitions, contact the appropriate venue.



Janet Bolton, 'Coming in Close to the Shoreline', Fabric Collage, £450
Available from Godfrey and Twatt, Harrogate



Carol S. Farrow, paperclay form, £130
Available from European Ceramics, Knaresborough

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Michael Kimmelman, The New York Times

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Update

Briefly...

Ee ecky thump it's an Ecce Homo... a painting found on the wall of a church in Garstang, Lancs is by Giulio Campi of Cremona and is worth £5 million. The vicar's going to lend it to the National Gallery.

Sculptor Nicola Hicks has been commissioned by the National Portrait Gallery to do Tony Blair's official portrait. Should be interesting: Laughing Boy seen through the eyes of the Greatest Living Sculptor of Warthogs.

The Ganz collection of Picassos and other paintings sold for £123 million, almost twice estimate: *Le Rêve* of 1932 alone fetched £29 million.

A chemical company is selling an early industrial landscape by Lowry because it is too wearying a reminder of the company's northern roots: it's also worth 250 grand!

Glyn Philpot RA (1884-1937), figure painter of distinction, is the subject of an exhibition at the Fine Art Society, 148 New Bond Street, W1 (0171-629 5116) until January 16. Worth a lunchtime recce.

Pop artist Jim Dine is showing his photographs for the first time in Europe at Alan Cristea Gallery in Cork Street, W1 until December 23.

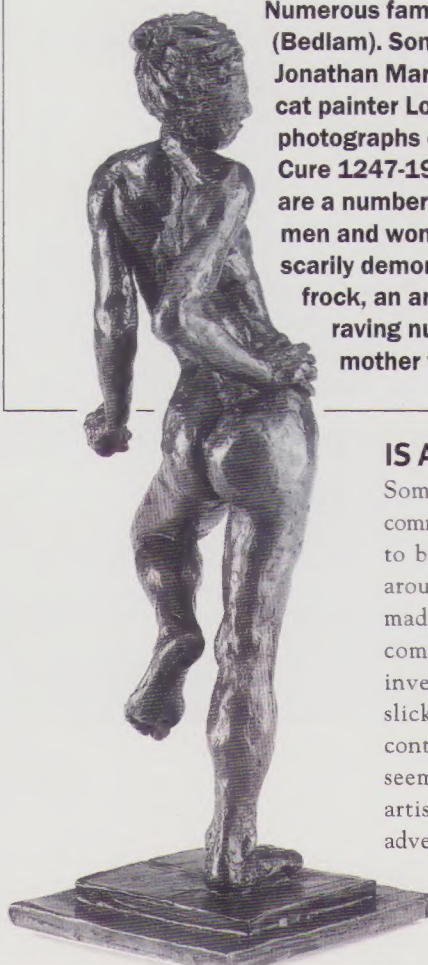
Castlefield Gallery, Manchester (0161-832 8034) has opened a special gallery dedicated to selling works by artists from the north west.

New shows

Our old friend, latterday Impressionist Ken Howard RA, whose devoted vigilante supporters and collectors are so protective of his reputation, is showing more Venetian views, fragrant floozies by the window and Cornish beach scenes at the New Grafton Gallery, Barnes (0181-748 8850) until December 6. Howard, one of the most successful artists in Britain, has been with the Grafton since 1971. The gallery follows up with its annual 'Small Works for Christmas' show.

Five figurative sculptors – yes they still exist like so many endangered but perseverant atavists – are exhibiting at RIBA Gallery, 6 King's Parade, Cambridge (01223 462712) December 6-20.

Illustrated below is *Figure: Beat* by Lois Tillbrook: other contributors are Renee Young, David Gillett, Esther Joseph and Melissa Murray.



Numerous famous artists were incarcerated in Bethlem Royal Hospital (Bedlam). Some of those locked up were parricide Richard Dadd, Jonathan Martin, who tried to burn down York Minster, and ridiculous cat painter Louis Wain, who was barking. Works by these as well as photographs of the inmates are included in 'Bedlam: Custody, Care and Cure 1247-1997' at the Museum of London until March 15. Included are a number of intriguing before and after treatment photographs of men and women suffering from 'acute mania'. The 'after' pictures scarily demonstrate the process by which a collar and tie or a Sunday frock, an arch pose, brushed hair and a sober expression can turn a raving nutter into a cabinet minister. Did you know that Turner's mother was committed to Bedlam? So did we.

IS ADVERTISING ART?

Some years ago when the BBC commissioned artists to make works to be placed on large billboards around the country, the results made it obvious that advertising companies were not only more inventive with pictures but also slicker with language than are contemporary artists. The project seemed to make the point that artists ought to be approaching advertisers for tuition in the diffi-

cult processes of mass communication rather than vice versa. You've only got to look at the flickering, interminable, amateurish videos produced by Turner Prize nominees to realise who the winners would be in a contest between advertising professionals and visual artists.

As part of a campaign to launch a new brand of make-up, Oil of Ulay recently commissioned five artists to make adverts for their product. The company claimed that



***Bridget* by Jason Brooks (above), acrylic on paper, is included in the artist's first major London exhibition at Entwistle, 6 Cork Street (0171-734 6440). A similar large head by Brooks, who is not yet 30, is included in the 20th John Moores exhibition at the Walker Art Gallery in Liverpool until February 15. American artist Chuck Close will be very flattered indeed that the severe close-up style he introduced 30 years ago is winning recruits among recent Goldsmith's graduates.**

An exhibition of landscapes by Paulémile Pissarro, the youngest son of the Impressionist Camille, runs at Stern Art Dealers, 46 Ledbury Road, Notting Hill (0171-229 6187) until December 20. Most of the pictures are very pleasant Normandy river landscapes painted from a floating studio.

"Soon, under its [The Turner Prize's] influence, no one below the age of 40 will have the slightest notion of what separates an art gallery from an infant school, a freak show, a toy shop, and boring television."

Brian Sewell – *Evening Standard*

TOP PORTRAITS

The National Portrait Gallery recently introduced sound commentaries for its 200 most popular pictures. The Top 10 most 'listened to' portraits are:

1. George V and family
2. Elizabeth I
3. Germaine Greer
4. Bobby Charlton
5. Sir Thomas More and Family
6. Henry VIII with Henry VII
7. Alan Bennett
8. Prof Stephen Hawking
9. William Shakespeare
10. Maggi Hambling

these were works of art rather than adverts by using the most feeble casuistry as argument in the process. They were, like all adverts, intended to sell products and the company got their money's worth in terms of additional promotion by news stories – like this one – spun around the commission which generated front page coverage in newspapers.

Can an advertisement be a work of art? In the glibest definition by which, for example, a move on a football pitch might be described by a fan – "That was a f***ing work of art that was" – the answer is yes. Everyone is impressed by the imagination of advertisers in, say, making Land Rovers resemble chameleons and so forth, but advertisements are not to be taken seriously. Art is not about selling or materialism. It is, instead, informed by an alternative, antagonistic philosophy. Ads are superficial and quick and their function is to sell. If it's any good, Art is so slow it lasts forever. Its messages will alter subtly each time it is looked at and its forms and meanings are so complex that they are not reducible to a punchline or a

slogan. This is precisely the reason why so much contemporary art, of the kind that Oil of Ulay commissioned, is so slight. It is made by a generation with imaginations and ambitions nourished on too much television and advertising. Impressed by the visual originality of commercials, the present generation of artists makes works which surrender the entirety of their message and meaning in seconds.

NATIONAL ART COLLECTIONS FUND

Over the last two years, membership of the NACF has risen by over 100% to 80,000. The great advantage of membership of this organisation is not solely that you are increasing the purchasing capability of museums, but that membership guarantees free admission to over 200 museums who charge for entry. Avoiding admis-

sion charges at national museums is a compelling reason for joining the NACF or, perhaps, for giving membership as a Christmas gift to a friend or relative. Single membership is £25, family membership (2 adults and all children under 18), is £40. For a menu of other membership details and concessions phone 0171-225 4800.



New show

The First Welsh Drawing Biennale has been selected by the admirable David Nash, who as an artist performs the magical feat of combining boldness with subtlety. He chose 100 drawings from over 700 submitted in order to demonstrate the range of drawing being produced in Wales. Sounds like a potentially revealing exhibition in prospect. It is on show at Aberystwyth Art Centre to January 10, then tours to Wrexham Arts Centre (February 14-March 28), Howard Gardens Gallery, Cardiff (April 20-May 22) and Glynn Vivian Art Gallery, Swansea (June 6-Aug 2). We illustrate *Facing the Self*, two blunt self-portraits by Shani Rhys James, who is represented by Martin Tinney Gallery, Cardiff (01222 641411).

Update

NORMAN'S CONQUESTS

The lottery has certainly provided a beano for our ponsier architects. The latest list of lottery awards from the Millennium Commission lists funding for bridges designed to link two new art centres to civilisation. The Tate Bankside is to get a pedestrian link with St Paul's designed by Norman Foster complete with a cradle of iron bones (railings perhaps) welded on to it by sculptor Anthony Caro – £7 million for that, and Santiago Calatrava it ain't. The Baltic Flour Mills in Gateshead, intended to be the farthest outpost of the State Academy of Contemporary Art, is to have a bridge linking it with the more civilised north bank of the Tyne, which gets £9 million. Who's designed this one? Yes indeedly if it's not our Norman again. You can't keep this busy lad out of the news – he's just unveiled plans for pedestrianised squares in London.

British architecture is becoming a little like Toad's entertainment for his chums: words by Norman, music by Norman, conducted by Norman, performed by Norman.

Other millennium grants just announced include £27 million for a new arts complex in Cardiff docks, which is obviously intended as partial compensation for the indefensibly shabby treatment of Zaha Hadid's dazzling Cardiff Opera House. Given that the Turner Prize is already reduced to barrel scrapings, where is the art for all these new 'arts' centres going to come from? Only asking.

SO, FAREWELL THEN MANKIND

The Museum of Mankind housing the British Museum's collection of ethnography closes on December 31. The collection, comprising 300,000 items, is to move back into the main Bloomsbury building. It has been proposed that the vacated pile, situated immediately behind the Royal

The National Gallery continues its enterprising programme of circulating around the provinces works from the collection which are able to tour from Trafalgar Square. The latest travelling companions are Queen Charlotte, George III's wife, and Madame de Pompadour, Louis XV's intellectual bit of the side. Queen Charlotte, which has claims to be the last great British portrait (has there been anything as good since? Sargent, maybe...) was painted by Thomas Lawrence (1769-1830) when he was twenty. How many artists today could carry off a portrait of such stateliness and so powerful a character study exposing the sad pride of a neglected, dutiful wife? Tai-Shan Schierenberg, who is alleged to be one of the better painters around, painted the Queen badly, but then he was only 35. Lawrence, being a prodigy and a big



head, could have shown Schierenberg a thing or two when he was still in short pantaloons. At 17 Lawrence was writing to his mother that "excepting Sir Joshua, for the painting of a head I would risk my reputation with any painter in London."

The Pompadour by Francois-Hubert Drouais (1727-1775), which has the pungent whiff of the boudoir about it, is less formal than the comparatively sombre Charlotte. It was painted in the last year of the sitter's life, 1763, when she had already been traded in for a newer model by the king. Both pictures begin their royal tour at Plymouth Art Gallery (to Jan 10) and then travel to Sunderland Art Gallery (Jan 16 to Mar 1) and Holburne Museum, Bath (Mar 6-Apr 20).

Academy, will be taken over by the RA. Doubtless, Coco Fisher at the Culture Department, fresh from his squalid little announcement that the government can do nothing about

removing admission charges because it will cost too much, will be hoping that the RA does what he has recommended other national museums to do. That is, they should forget about edifying the public with all that arty farty cobbles and re-constitute themselves as an Arndale Centre. To think that before the election *Art Review* was looking forward to Coco becoming arts minister. Piss off back to the circus slaphead!

Networks DAVID WHITTAKER PONDERES THE EXPLOSION IN DO IT YOURSELF ART SITES

To say art's like childrens' play dough is not offering critique of sculpture in the Saatchi collection, even if it's true in some cases, but rather alludes to its infinite mutability. Every challenger, from printing to photography to cinema, has been received, reconfigured, and represented. With bells on. There seems to be nothing that can't become art, one way or another.

Now the Net's been around long enough for its characteristics and consequences, in relation to art as everything else, to start being mapped out. It's still new enough, however, that no final solutions can yet be discounted. The fact we've added another genre to the already inflated index of 'isms' barely warrants mention, but as well as well the critics' categories of reference, perhaps its more profound effect has been to expand exponentially the pool of practitioners. "Everybody's doing it, so why can't I?" In economic terminology, the barriers to market entry have never been lower. Not just as an artist, but also as dealer, exhibitor, patron or publisher. D.I.Y. is the new attitude, and often the aesthetic.

(<http://NonstopArt.home.ml.org/>)

Duchamp laid the ground, but then decided he wanted to eat his cake as well. Warhol turned the idea on its head, but made his reputation anyway. Now for all those with the will, the internet's given them a way. You're a gallerist-in-waiting that can't find a gallery? No problem: rent some web space. A would-be Berenson, just lacking the backing? Don't worry: a few hours surfing the web, some well-placed e-mails, you'll be fixing up deals in no time. Cutting edge artist, so contemporary nobody comprehends? Exhibit and explain yourself online. (<http://www.premiereworld.com>)

The much-touted democratic nature of the web seems to enable everyone to fulfil their previously frustrated desires. Good news all round, surely? Well, yes and no, as usual. For art and the Net, as any business, one has to bear in mind Houdini's Law: that hype and spectacle are inversely proportional to hard facts and success. For every thriving dealer, working from a 'virtual' gallery, there's ten very real cases of the bank calling in more than buyers. For each online auction where bidding outpaces the baud rate, another silicon Sotherby's drops out of the frame.

(<http://www.webcom.com/ajarts/welcome.html>)
And one independent artist is outweighed by

an amateur army, none of whom can afford to give up the day job.

The fact is as yet Houdini's law still reigns. Despite the hullabaloo, hardly any web-based venture makes money in its own right. (Please let us know if yours is.) As a promotional device, a method of stretching marketing budgets, a means of finding and servicing clients anywhere in the world, the Net's a fantastic tool. But only when behind it there's a solid business, a great talent, or a winning idea.

Right now, the viewing public can benefit from a cornucopia of art online, so much so it's often hard to find exactly what you're after. There'll always be good and bad stuff out there, sites worth frequenting, and ones to avoid like a nauseous hangover, but the current plethora is partly due to bank managers throwing loans at any business plan in the last few years with 'cyber' in the title. Many of these won't go the distance, and time will whittle away the range of network art on show, so make the most of it while you can.

As long as the DIY spirit lasts, on borrowed time and money, more power to their elbow. But as those upstart debunkers the Dadaists proved, even the best ideas have their day, and when things are put up like that other DIY classic, the rickety shelf, the crash is already on its way.

My email address is:
whittakerd@logica.com

An exhibition of art designed to show the 'friendly side to the world of technology' opens at The Imagination Gallery in Store Street WC1 on December 2nd. Most works are for sale price £15 to £3,500. Private viewing December 2nd and 3rd. Free admission December 4th to December 6th.

Pachalafaka Virtual Gallery are offering the chance to win a free subscription to their art agency service. For more details contact 01703 907777.

www.pachalafaka.co.uk/pachalafaka/ and if you can key this correctly first go you deserve to win it.

An exhibition of Uzbekistan textile art has been organised by The Textile Gallery, Queen Street W1 (0171-499 7979) from November 20 to January 20. The first internet exhibition of its kind, you can browse hand-made silk embroidered *Suzani* made by Uzbekistani brides on www.textile-art.com from November 20th. All works for sale price £3,700 to £12,500.

The Minerva Internet Club is calling for entries for three open internet exhibitions to be held January to March 1998. Winners will be electronically chosen by surfers accessing the Minerva site. Prizes and awards are on offer to the winners. £10 per image entry fee. Contact 01403 786494 or download an entry form from www.minervaclub.co.uk

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Frame courtesy of Bourlet Frames 44 (0)171 724 483

Update

Briefly...

Using private funds, Pallant House in Chichester has purchased the house next door for £670,000. This will allow the gallery an opportunity to show some of the 70% of its important collection which is kept in store.

Norman Cornish, a miner-turned-painter born in 1919, has left a collection of his paintings to the University of Northumbria in Newcastle: they are on show at the University Gallery along with other recent acquisitions from December 1-24.

Scottish artist Barbara Rae has made two visits recently to South Africa and the resulting new prints and paintings are on show at Art First, 9 Cork Street, W1 (0171-734 0386) until December 23.

The Musée d'Orsay in Paris is to display 30 works bequeathed by Dr Gachet, Van Gogh's Auvers physician, to see if, as is alleged, there are any bad 'uns among the collection: Gachet is suspected of having got paint under his fingernails.

Before Dick Flasher's snappily titled new book, *Give Us Your Money You Lousy Scumbags Or I'll Hate You Now, Forever and Always And Certainly After The Beer's Run Out*, was shrink-wrapped, the mischievous artist signed a few copies 'David Hockney'. Avant garde man!

ARTBOLLOCKS

A gem of an entry submitted by our Newcastle chums... At a recent seminar series entitled 'Fine Art in Context', organised by the University of the West (wherever that might be – Weston-super-Mare?) Val Walsh of DANU (whatever that might be) delivered a paper called 'Re-modelling art education'. It was to concern the following: "If historically art has been stereotypically identified with feeling (and sex) and education with the development of thinking (reason/rationality), art/education has been marked by tensions between the two, uneasily trading ground which signals the split between (mainly hetero) 'fantasy' and 'reality' (mainly hetero) desire and discipline, (mainly hetero/sexual) 'freedom' and bureaucracy." There's more and, as ever, it gets worse. Could anyone have attended this talk and remained awake?

ARTS DONATIONS DOWN IN THE USA

The arts seem to be reaping the whirlwind in the United States. Donations to the arts from 1992 to 1995 were £150 million down, a trend which is beginning to worry arts organisations. The blame is being placed squarely on the shoulders of those who set out to shock the public with their work.

Benefactors are responding by refusing to fund what they feel is incomprehensible and that which they don't want to go and see. Like Britain, the USA has seen many high profile arguments during the past five years over the sensationalism employed by artists in order to get themselves noticed.

The public in Britain seem also to have had enough. Not only are sections of the public voting with their feet and staying away but vandalism against works might be on the increase. 'Myra' Harvey's work was damaged recently. If artists set out to shock they can not complain when some of the public respond aggressively to such stimuli; that is, by lashing out.

Late News: Andres Serrano's *Piss Christ*, a photograph of a Crucifix in a bottle of urine, which caused such a regal stink in America three years ago, was damaged when exhibited recently in Australia.

SPINK LAGER REMOVAL

Spink Leger, the picture division of Spinks, have moved to their newly refurbished galleries at 134 Old Bond Street, W1 (0171-629 3538). Their inaugural exhibition of British paintings, drawings and watercolours continues until December 12.

MATTHEW SMITH GIFT

Nude Reclining (left), painted by Matthew Smith (1874-1959) in 1924, for which Vera Cunningham was the model, has been given to Pallant House Gallery, Chichester by an art collector in West Sussex. Smith met Cunningham when he was 43 and when she was model-



"I mean by a picture
a beautiful romantic
dream of something
that never was, never
will be – in a light better
than any light that ever
shone – in a land no
one can define, or
remember, only desire."

Edward Burne-Jones

ling for Bernard Meninsky. The clammy, post-coital bloom, like so many glowing embers, informs many of Smith's paintings from the 1920s and '30s. Francis Bacon wrote of Smith in 1953: "[He] seems to me to be one of very few English painters since Constable and Turner to be concerned with painting – that is, with attempting to make idea and technique inseparable. Painting in this sense tends toward a complete interlocking of image and paint, so that the image is the paint and vice versa."

THE TURNER PRIZE

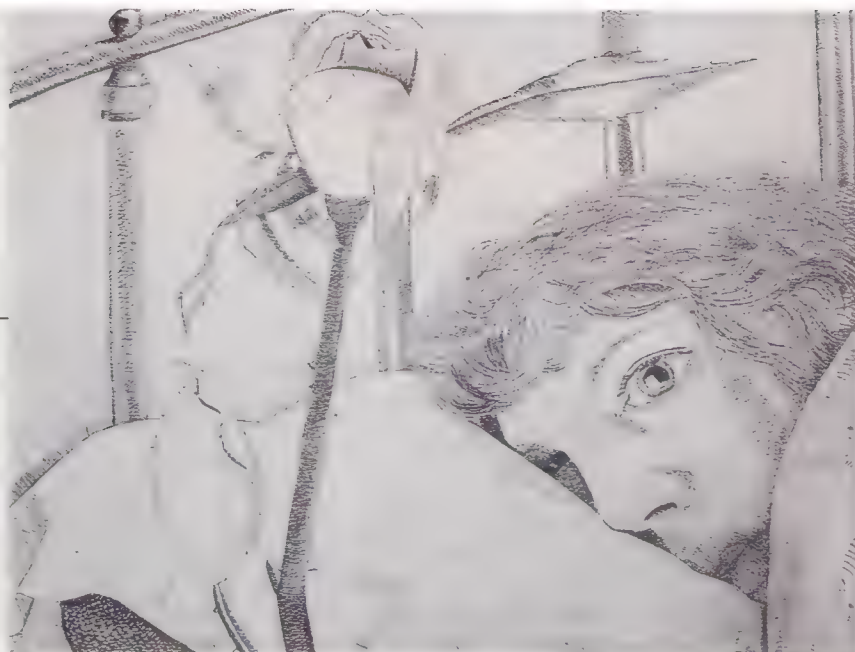
Every year the Turner Prize betters its last efforts by getting even worse. This year four female duds, as opposed to last year's four male ones, have excelled themselves with their shallow ideas and uninspired execution caused by underestimating the importance of the visual ingredient in art. Because of the way it will monopolise discourse about contemporary art such that it deceives the majority into thinking that this rump end of conceptualism is all that is happening, this exhibition does contemporary art a serious disservice.

If, as seems likely, Cornelia Parker wins (and she is possibly the least inept) for such masterpieces as two ear plugs made from fluff collected in the Whispering Gallery of St Paul's Cathedral, at

Auctions

Art Sales Index has issued two new CD Roms listing auction sales from 1980 to 1989 (93,000 artists, 763,624 entries) and from 1990 to 1997 (765,139 entries, 107,000 artists). Each costs £350 plus Vat. Phone 01932 842482 for details.

A black chalk study by Michelangelo of *Christ and the Woman of Samaria* is being sold by Sotheby's New York on January 28: estimate £4 million. A drawing by Michelangelo has not been on the market since 1807 and only one other has been sold privately in the last 20 years.



On December 8 Phillips are holding a print auction of works from Albrecht Dürer to David Hockney. Two items included are a self-portrait (left) by Camille Pissarro (etching, ed. 25, estimate £25,000-£35,000) and *Ill in Paris*, a famous etching of 1948 (above) by Lucian Freud (ed. 10, estimate £7,000-£10,000). The latter depicts the artist's first wife, Kitty Epstein, daughter of the libidinous Jake, who became ill in Paris. Knowing a good subject when he saw one, Freud rushed out and bought a copper plate and acid from a local shop and made the etching from life. He didn't produce another etching for 30 years.



least she will no longer be able to feel so sorry for herself. Having had her career comprehensively underwritten by public funds she is effectively in public ownership and should therefore be privatised in order to raise threepence for the Exchequer. Following a recent television appearance in which she received short shrift from a live audience, Parker was overheard uttering that old chestnut about Turner being treated equally badly in his day. Ignorance is bliss. Some facts about Turner: he didn't expect the public to provide galleries, bursaries and God knows what else to underwrite his career; secondly, to remark that Turner suffered vilification in his own time is such a grotesque historical perversion that it would be nice if ignorant contemporary artists,

their apologists and dealers actually troubled themselves to read about him before repeating such weary misrepresentations. He was the most successful artist in the history of British art. Parker and her three co-exhibitors are unfit either to compare themselves to him or to lick the dried horse shit off his turn-ups.

Much of the comment about Parker has centred on her work *Mass*, which is made up of charred wood hung from the ceiling like a Blue Peter mobile. It is a very pretty work and would look lovely among the other ornate chandeliers in the Barbican Arts Centre.

The Tate has, by the way, published a book about the history of the Turner Prize with an introduction written by the famously independent art critic Richard

Cork. Is this the wholly independent Richard Cork who writes for the *Times* or the other wholly independent Richard Cork who is Chairman of the Visual Arts panel of the Arts Council, which promotes conceptual 'explorations' and 'examinations' to the exclusion of everything else?

One of the most entertaining aspects of the Turner Prize media circus is always the contribution made by Simon Wilson, the Tate Gallery's resident Curator of Fiction. It is he who puts the spin on such as Parker's ear plugs and danglies. He never lets his artists down, dreaming up each year a comical encyclopedia of fantasy and artbollocks loosely based on the art displayed. He's our early nominee for next year's Booker.

Late News: Opinion is swinging

towards Gillian Wearing for her video of a crowd of uniformed policemen and women attempting to stand still for an hour. Critics of this piece have nearly all observed that it is only when you've been looking at it for a while that you realise it's not a still photograph. Try opening your eyes fellas! Notwithstanding the amateurish picture quality – par for the course in video – it is obvious from the second instant that they are all moving. 'Cyrano' Dormant of the *Telegraph* stayed till the fat lady sang and discovered that one fellow lets out a yelp of relief when the hour is up. "The moment is like a dam bursting," gushes the gallant Cyrano. "His final, cathartic, joyful cry is one of the great moments in the history of recent British art." Get a life!

Update

Briefly...

Susan Astles, 147 Overdale Road, Bredbury Green, Romiley, Cheshire SK6 3EN is researching the work of painter Harry Ousey (1915-1985). Any help would be appreciated.

100 dealers from around the country will exhibit in The Decorative Antiques and Textiles Fair which runs from January 21-25 in The Marquee, The Riverside Terraces, Battersea Park, SW11 (0171-624 5173).

The winner of this year's Prudential Award for the Arts in the visual art category is Fruitmarket Gallery, Edinburgh (0131-225 2383).

A new statue of Scottish hero William Wallace, who was, incidentally, hanged, drawn and quartered in 1305 in Smithfield just around the corner from *Art Review's* office, is the subject of a recently unveiled statue in Stirling: in the sculpture Wallace's facial features are a blending of Mel 'Braveheart' Gibson with dashes of Glaswegian painter, Stephen Campbell and comic Billy Connolly, thrown in.

Robin Simon, editor of Apollo, has been appointed head of publications at the National Art Collections Fund. He will be editor of the *Art Quarterly* and of the fund's *Annual Review*. Being that rare combination, a literate journalist as well as a top art historian, Simon is an inspired choice for this important position.

ROGERS'S GREENHOUSE: LATEST

The long-awaited and much-delayed decision over whether to award the South Bank Centre £113 million from the lottery has taken yet another dastardly twist. The South Bank Centre's Chairman, Sir Brian Corby, and Vice-Chairman, Elliott Bernerd, have threatened to resign if the Arts Council rejects the bid. Oh no, not that!

EXPLODING BUILDINGS

Daniel Libeskind's plan for the new Imperial War Museum in Manchester has been unveiled. Like his fork-of-lightning design for the Holocaust Museum in Berlin, it is a very unusual plan based around an exploding globe, an image destined to become as much of a logo for the city as Gehry's garish, tinny Guggenheim is for Bilbao. When it is built, local panjandruns claim that the design will increase tourism in Manchester. (No sniggering at the back!) It seems that outlandish architecture is a must in the mad dash of cities to attract visitors and to establish a modern persona, and the odder the proposed design for a new building the more useful it will be in marketing and therefore the more likely it is to get built. Libeskind's museum will be closely adjacent to Michael Wilford's Lowry Centre, currently under construction in the old Salford docklands courtesy of £65 million of lottery money.

ARTS COUNCIL LOTTERY AWARDS

The lottery continues to mean Christmas Day every day providing you are either a brass band or a public artist. Art Transpennine '98, a joint venture between the Tate Gallery and the Henry Moore Foundation to site works by 70 international artists across the



Pennines between Hull Docks and Liverpool parks, has received £1.78 million from the Arts Council lottery. Is no wilderness safe from the scourge of public art?

Certainly, no Arts Council revenue client is free from the scourge of lottery money. The latest regular beneficiary of Arts Council largesse (£30,000 pa) to have its coffers filled is the Contemporary Art Society, which buys modern art for provincial galleries. It has received £2.5 million to buy even more work.

WHO'S THAT WITH BOBBY CHARLTON?

Tai Shan Schierenberg's portrait (above) of the Queen and Prince Phillip (commissioned by *Reader's Digest*) is the first double portrait of the sitters for 30 years. It is painted in the unruly expressionistic idiom already familiar from the same painter's portrayal of John Mortimer in the National Portrait Gallery. This latest effort is a very undistinguished portrait indeed. Proportions are inaccurate, the likenesses only so-so, the hands (always seemingly the bane of royal portraits) absurdly large (Phillip would be lucky if he could get the forefinger of his right hand comfortably in his mouth let alone up his nostril), and the design barely exhibits even a rudimentary knowledge of composition. The sitters' florid complexions make it look as if they've come to the sitting straight from the pub. As usual the subjects, who are smiling cheesily for the camera (whoops, painter), appear as if they're posing for a portrait so one might justifiably ask what makes this picture better than a formal studio photograph taken by a high street photographer. The answer is nothing at all.

DEATHS

Gordon Graham, architect, 77
Michael Cummings, cartoonist, 78
Tom Norris, painter, 27
Marian Pepler, textile designer, 93
Poppet Pol, Augustus John's daughter, 85
Martin Pace, sculptor, 48
Roy Kitchin, sculptor, 70
Margaret Potter, illustrator, 81
Arthur Spencer Roberts, wildlife painter, 77
Clothilde Peplow, painter, 81
Leonard Evetts, artist and designer, 88
John Elwyn, painter, 80

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Update

"I think I am doing what any artist from the past would be doing if they were alive today."

Dick Flasher – *Time Out*

Briefly...

We are informed that Paul McCartney, himself an amateur painter, is an avid collector of works by Honoré Daumier (1808-1879), who was arguably the most optimistic artist of his period. Good taste.

Having failed to make sufficient to save the house by selling off its choicest art treasures, the Luton Hoo stately home, designed by Robert Adam, is on the market for £25 million.

The Heritage Lottery Fund has awarded £286,000 to the National Galleries on Merseyside for the restoration of Lutyens's model for the proposed Liverpool Catholic Cathedral, the plan which preceded Frederick Gibberd's so-called Paddy's Wigwam.

The Atelier Brancusi has re-opened in a Renzo Piano building on the Rue Rambuteau side of the Pompidou Piazza in Paris.

A statue of Sigmund Freud by Oscar Nemon has been moved to the Tavistock Centre in Hampstead from its previous site behind Swiss Cottage Library.

The Stonegate Gallery in York (01904 635141) is closing after 14 years on December 20: Alan Hitchcock, its owner, has been appointed Director of Paintings in Hospitals (North).

Paintings and drawings done by David Hockney in 1961 for the recently withdrawn Canberra cruise ship have been lost.

Art Teacher Anthony Hodgson replies to our criticisms that it is seemingly impossible to fail Art A level:

"The Update column in the October edition of *Art Review* implied that there may be a link between this year's A level Art and Design results and the parlous state of professional art practice today. It's a rare treat these days when someone publicly acknowledges that what we do in schools does have a knock-on effect, but using raw data without putting it into context is a politician's game.

Perhaps I could tackle the tedious educational points first. The students that you refer to in your column have opted to follow art and design courses: it is reasonable to expect, therefore, that most of them have a flair for the subject, or at least some sort of interest. This, in itself, will account for a proportionately higher pass rate than for a compulsory subject. It's a fair point to make that very few students actually fail, but you don't say what proportion of candidates get a high grade. D and E are counted as passes and it is the value of this "currency" that is really the issue.

The A level syllabi are actually very demanding (more so than for your average Fine Art degree course) and marking is overseen by outside moderators. There are no self-validating university examinations boards here, I'm afraid. Time and time again I have seen hard-working students fail to achieve high grades because technically they just don't quite hit the mark.

To refer to O level passes really is irrelevant. Is it churlish to point out that we've had GCSEs for a decade now? A GCSE pass proves that a student is capable of pursuing a course of study and that the syllabus is being taught correctly. A high rate of A grades shows that, in these days of league tables and performance monitoring, teachers are getting good at delivering the syllabus and motivating their students. No one pretends that these students will necessarily become artists.

I don't really want to bang on about the meaning of statistics, but it's worth making the point that for every dubious "Fine Artist" our education system produces, we also generate numerous highly respected graphic designers, illustrators and craftsmen. They go largely

unnoticed because they get on with their various practices in a professional manner without resorting to shock tactics when business gets a bit slack.

Most students in schools, even at A level, are highly suspicious of modernism, even though it has been with us for a century. Of the contemporary antics of Harvey, Gormley and the usual suspects, they know and care little. How much changes in three short years of art school! Somewhere along the line the phenomenon of sloppy practice seizes every new cohort of would-be fine artists. I suspect that the fault lies at degree course level, where lecturers are appointed on their track record of exhibitions, rather than on any proven ability to teach. Like a virus they go on infecting each intake of impressionable young things, mutating from time to time but, in fact, maintaining a status quo that dates back to the late 1960s.

If there is one area where we fail our students, it is our inability to give them reference points. I'm talking about the inability of students to see their work in any kind of context. It is hardly surprising that we have a gallery system that operates in a social vacuum. It is the logical extension of studying a subject in isolation.

Whether you have an O level or a degree in a subject is of no consequence unless you can relate that practice to the world around you. Marcus Harvey succeeded in upsetting a lot of people because he was playing around with icons. His picture of Myra Hindley may not be technically well painted but at least it asks some relevant contemporary questions.

From Derry to Durham, Antony Gormley has a history of siting sculptures without gaining the consent of local people. Gormley is very intelligent and highly educated so at what point in his education did he acquire his staggering arrogance? It is this arrogance that we need to address in our schools and in our colleges.

With a dose of humility injected into our up-and-coming artists and a greater awareness of the real world, individuals might be less tempted to dazzle the punters with flashy tricks of little substance. Instead they could try to win the grudging respect of the disinterested public through what they do and what they have learnt, rather than for what they profess to be.



PICTURES FOR SCHOOLS

Alan Bennett has selected this year's Pictures for Schools sponsored by Sainsburys. Since 1993 the supermarket have been paying for excellent reproductions of major paintings in British public collections to be circulated to thousands of schools. Bennett has selected *The Adoration of the Kings* by Jan Gossaert (National Gallery), *Hambletonian* by Stubbs (Mount Stewart House), *Isabella* by Millais (National Galleries on Merseyside) and *Southwold* by Stanley Spencer (Aberdeen Art Gallery), above. Bennett writes: "The point of getting to know a painting well – finding out about the artist, understanding the story he or she is telling, discovering what is packed into the picture – is that it keeps you looking at the painting. And the longer you look at a great painting the more likely it is to enter your memory and become something to which you can return again and again and always with fresh enjoyment."

SPOT THE ART

Every year the Royal College of Art invites artists to paint a postcard-size piece. All the works received, usually around 2,000 of them, are hung anonymously. This year the postcards are £35 each, so you could – depending on how indiscriminating you are – end up

with your very own Hockney, Gormless, Flasher, Umbala or Slag, or even one by a good artist if you're not there to speculate. All the money goes to the College's Fine Art Student Fund. The event runs from December 4-7. Make sure to turn up early to ensure you don't get lumbered with the FRW's daub. Only at the end of the show are the cards turned over to reveal the author. A company which distils designer vodka adds a fiver to the pot for every card sold.

CELLULOID BASQUIAT

For those who missed it in the cinema, Julian Schnabel's feature film, *Basquiat*, is out on video (Blockbusters, £3). Slow, hackneyed and badly acted, especially by the FRW who is typecast as that ridiculous prat Andy Warhol, the film has an occasional well-scripted, well-acted scene, usually between those of the director's friends who are serviceable thespians, Christopher Walken and Gary Oldman for example. They don't, however, carry what is a muddled film. Any character insight into Basquiat? No. He drugs himself mindlessly to death on cue, while his friends and minders exploit him. Other characters are caricatures of credulity and greed. Perhaps Schnabel is more deluded than we thought and by exposing a bankrupt system of

generating reputations has deceived himself into believing that he himself wasn't a beneficiary of the same system. An inept film by an inept painter. Hi ho.

HYPEWATCH

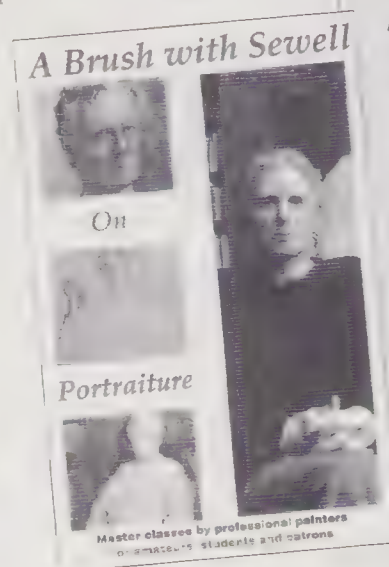
The White Cube PR machine continues to fire like a Saturn 5. Sam Taylor Wood, who happens to be married to the gallery's owner, Sir Jeremy Fop, got three pages in the Sunday Telegraph Magazine, neatly timed to compete with the publicity for the other over-exposed distaffs on the all-woman Turner shortlist. Lady Fop features in 'Sensation' at the Royal Academy to which she contributes a large photographic mock-up of the Last Supper in which a half-

naked woman with gorgeous tits poses as the crucified Christ. What a duff idea, and so much effort and expense for something so stillborn. Doubtless it's hoped that all the hype will eventually resurrect the artistically dead.

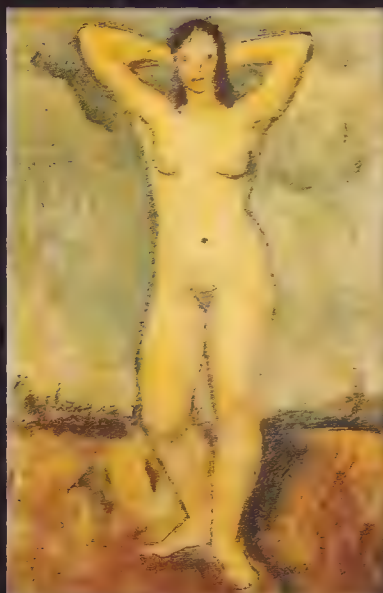
ART AS FASHION

The work hours of Young British Artists are divided into four unequal sections: the first and most important is that they get conspicuously pissed with credulous newspaper feature writers, thus ensuring that their fame as rebels and freethinkers is broadcast; second, they spend hours modelling clothes for fashion photographers assuming the empty, exhausted expressions of drug chic; third, they phone their assistants to see how their work is coming along; and fourth, they phone their dealers to find out which collector dopes they have to arselick the next day.

A Brush With Sewell, a video in which three artists, Michael Reynolds, Johnny Jonas and John Ward RA (not) are seen portraying art historian and critic Brian Sewell, is available from the shops of the Royal Academy and the National Portrait Gallery, or direct from Talent Television, 235 Regent Street, W1 (0171-434 1677), price £14.99, £16.99 including postage. The didactic film shows each artist making a portrait of the great man, each in a different medium, while the sitter chips in edifyingly with *aperçus* about historical portraiture. A suitable Christmas present for any budding artist.



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Update

Briefly...

Art Sales Index has established that 38% of items at auction are sold for more than top estimate, 39% sell within estimate and 23% sell under the low estimate.

The jowly portrait of the Queen to be used on coins minted after January 1 is the work of Ian Rank-Bradley who beat 19 other sculptors to a £10,000 prize.

In the fine publicity-grabbing tradition of his pupils, David Wood, the art teacher of Myra Harvey and Dick Flasher, who both went to the same Leeds comprehensive, has gone public about his infamous alumni.

A new self-portrait (c. 1632) by Rembrandt, in which there's a suggestion of the young blade about the successful painter, has been discovered in a private collection and has gone on show at the Rijksmuseum in Amsterdam.

Some experts are now convinced that the copy of Velasquez's *Las Meninas* in the National Trust's collection at Kingston Lacy is by Velasquez and not attributable to his pupil Juan del Mazo, as was previously thought.

The doodle of a bicycle, attributed by some since its discovery in 1974 to Leonardo da Vinci, has been exposed as a fake perpetrated by prankster monks.

A watercolour of Ypres in 1916 by one A Hitler sold recently for £4,600 at auction.

RSA NBG

The Royal Society of Arts 'Art for Architecture Award Scheme' gives grants to encourage architects to work with artists. Artists chosen so far include Turner Prize winner Grenville Davey and sump oil maestro Richard Wilson, who is working with architects on the conversion of the Baltic Flour Mills, the Arts Council's planned regional asylum in Gateshead. Wilson writes: "We both concur that perhaps the most meaningful opportunity allowed by the scheme has been the chance to discuss specifics in an abstract manner, without obligation." This makes it sound like a publicly funded talking shop, in an abstract manner of course. Meanwhile, in Birmingham, Tania Kovats describes her contribution to the conversion of Ikon Gallery as "taking the language, inside the gallery, outside." Please don't ask us what this twaddle means, phone them for an explanation. We are informed by no less than the Royal Society of Arts that "Kovat's work with Levitt Bernstein [architects] appears to elevate the architecture of the Ikon Gallery into a position of exaltation, emphasising and manipulating the building's context, rather like a gallery interior lending definition and meaning to an art object." The person who wrote this pretentious crap, presumably one of the more literate Fellows of the RSA, has recently been through a programme of electric shock treatment and, we are glad to report, is soon to be released back into the community.



New shows

John Keane is the Painter in Focus at Wolverhampton Art Gallery from December 13 to February 7. A loan exhibition from Flowers East concentrates on the artist's work done in response to war – Keane was, of course, our official artist in the Gulf War. In *Every Time We Say Goodbye* (above) a Tornado delivers a couple of laser-guided presents to an Iraqi airfield.

'Michelangelo and his Influence' is at the Fitzwilliam Museum, Cambridge until December 14 and is a show of 68 drawings and

5 engravings from Windsor Castle which have recently toured America and will come finally to rest next year at the Queen's Gallery housed in the mews of Buckingham Palace. Apart from Michelangelo, who is represented by a number of finished, so-called 'presentation' drawings, there are works included by Raphael, Annibale Carracci and other pretty handy draughtsmen.

46-year-old German painter Willi Kissmer is an increasingly popular artist... see *Torso II* (left). His recent pictures are at John Bloxham Fine Art, 117 St John's Hill, SW11 (0171-924 7500) from December 15-27.



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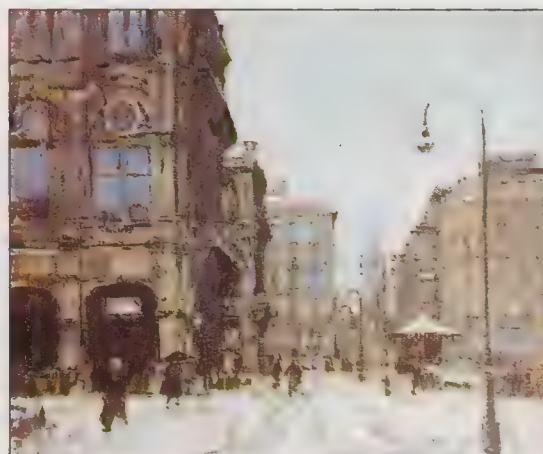
Andrea Rose,
Head, Visual Arts
Department,
British Council

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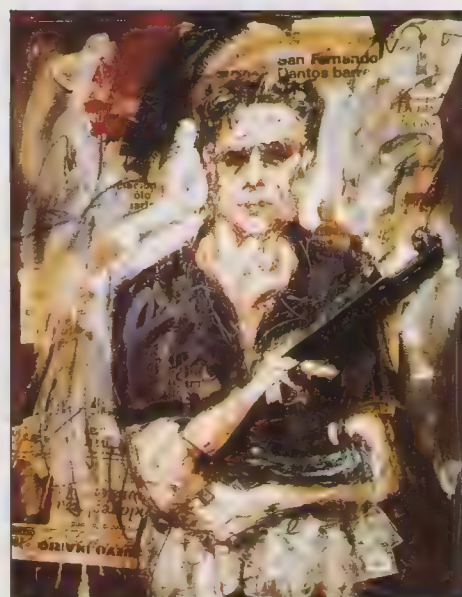


Image courtesy of Flowers East

"Portrait of the Artist Pretending to be a Cultural Guerrilla" by John Keane, 1987

JOHN KEANE
PAINTER IN FOCUS

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COUNCIL

Update

"The artist has achieved the status once claimed by trade unions, of autonomy from governments and institutions, from the rules of profit and loss, from the personal feelings of the public." Simon Jenkins – *The Times*

Briefly...

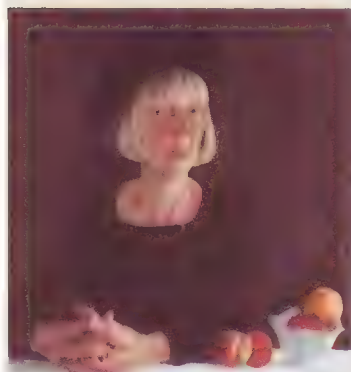
Will's Art Warehouse has opened a second shop, called The Art Department, in Windsor at the Windsor Royal Station shopping quarter to specialise in selling affordable art.

Ron Arad's futuristic design for a house on Hampstead Heath, which is planned to replace an indifferent 1930s dwelling, has been endorsed by English Heritage.

Paintings by Rembrandt and Dürer stolen from the Bremen Museum in 1943 have been recovered in New York following the arrest of Japanese and Azerbaijani businessmen: the Russian Mafia are thought to be involved.

Five animal rights protesters were recently fined for causing affray at Caveat Emptor, the Soho eaterie owned by Marco de Blanco and Dick Flasher.

The Morrison Scottish Portrait Award of £5,000, organised by the Royal Scottish Academy, went this year to David Sinclair for a portrait of his artist wife Anitra Rushbrook (below).



APOLOGY

In the October issue *Art Review* made a serious factual error which caused the painter Ray Richardson considerable personal anxiety not to mention endangering his career. We described him flippantly, as is our house style, as 'The Greatest Living Painter of a Pit Bull Terrier's Anus'. *Art Review* wishes to apologise for this tasteless, wholly inappropriate remark and we are happy to correct the mistake. The artist wishes us to make clear that he is in fact the Greatest Living Painter of an *English Bull Terrier's* Anus. We have made appropriate financial redress to the excellent Mr Richardson in the form of a free copy of the *Art World Directory* 97/98.

NEW APPOINTMENTS

Stephen Deuchar, 40, formerly of the National Maritime Museum, has been appointed Director of the Tate Gallery of British Art, while Jeremy Lewison, 42, has been appointed Director of Collections. Lewison, who is working on a Pollock retrospective for the Tate in 1999, is currently acting Keeper of the Modern Collection. There should be some challenging 20th century shows in the offing if he's in charge.

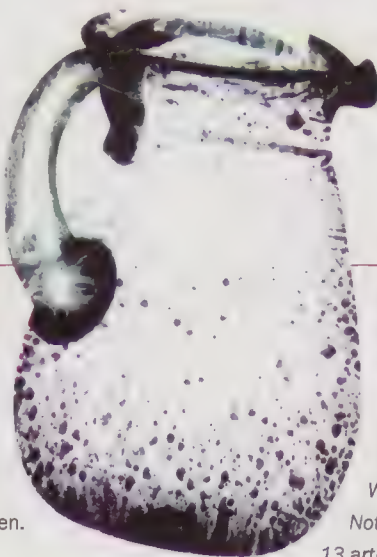
THE LOTTERY AND ART

The Heritage Lottery Fund has given £1.2 million pounds to buy *Madonna and Child* by Sebastiano del Piombo (1485-1547) for the Fitzwilliam Museum, Cambridge. When asked by the local newspaper if they agreed with the purchase, the public inevitably said they would rather have more parks, hip replacements, charity donations, after-school clubs, brass bands etc. than a painting. Don't you just hate the public with a vengeance and especially those working class thickos we're all supposed to worship as the salt of the earth? They fail to understand that they get all of these things anyway courtesy not only of central government but from other sections of the lottery. Eager to gain some clarification of its brief, the Heritage Lottery recently commissioned MORI to conduct a poll to see how the public would like the organisation to spend its money. They discovered, surprise surprise, that few like the idea of money being spent on art. Doubtless

the outrage caused by the over-hyping of so much rancid contemporary art has a great deal to do with this public apathy towards anything at all artistic, however meritorious it happens to be. The Heritage Lottery Fund should ignore the public, the majority of whom would rather spend Sunday afternoon whistling and bagswinging in MFI than in a museum, and concentrate on buying as many top flight works of art as are threatened with export. Parks will always be there to save but there is only one chance with an important work of art and if you miss it you've blown it for good. The HLF is Britain's best, indeed its only defence, against the increasing depredations of the Getty Museum.

ADMISSION CHARGES AGAIN

The Visual Arts and Galleries Association have compiled compelling evidence that charging for entry to national museums causes cancer. In 1996 the three major free London museums, the British Museum, the National Gallery and the Tate, had 13.25 million visitors whereas the three national museums each carrying a stiff admission charge, the Natural History and Science Museums and the V&A, had a combined attendance of 4.25



New galleries

Photology, a new commercial gallery for contemporary and historical photography, has opened at 24 Litchfield Street, WC2 (0171-836 8600) with a show of Diane Arbus's women.

Blains Fine Art is opening at 23 Bruton Street, W1 on December 5 and the first exhibition will be 'In the Eye of the Beholder', which features portrayals of women since 1800 by, among others, Degas, Moore, Kossoff and Warhol. The show runs until January 31.

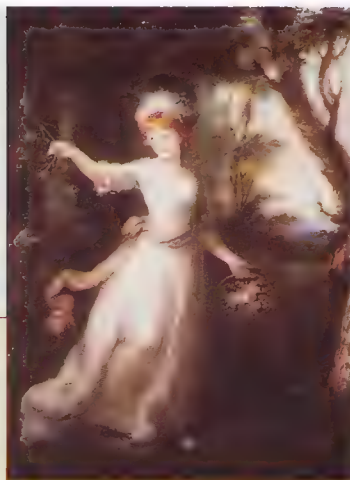
Ubiquitous copper knob Chris Evans, who being from Warrington must be a total stranger to art, has opened an art gallery. Using his highly developed talent for the single entendre, he has called the gallery Well Hung. It is at 39 Ledbury Road, Notting Hill, W11 (0171-727 1357).

13 artists featured in the opening show

including Steven de Koenigswarter who makes photograms, that is photographs made without a camera by placing objects on light sensitive paper (see left). From December 1 to January 9 the gallery is showing paintings and sculpture by David Bailey.

New shows

Henrietta Laura Pulteney was 11 when Angelica Kauffman (1741-1807) painted her (right). Hetty was a very lucky lass and, aged 16, inherited the largest commoner's fortune in England, so if this painting is accurate she was both rich and pretty. She was a fascinating woman too. She did not, for example, care for the company of her own class and thought nothing about dress. The portrait features in an exhibition entitled 'The Beauties of Bath', female portraits belonging to Holburne Museum in Bath, which is on show in Christie's Great Room, St James's, SW1 from January 14 to February 3. Other belles are by Raeburn, Gainsborough, Reynolds, Ramsay, Stubbs etc..

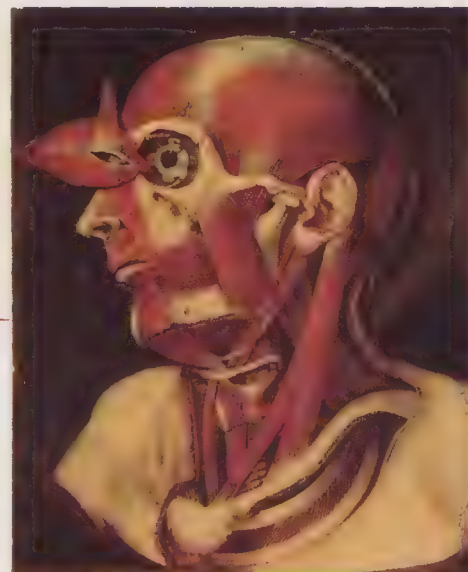


'Pre-Raphaelite Women Artists' at Manchester City Art Galleries (November 22-February 22) is a

major exhibition designed to re-establish the reputations of mid-Victorian lady painters who have been overlooked. Those who it is claimed were denied the limelight until now include Marianne Stokes, Christiana Herringham, Kate Bunce, Lucy Madox Brown ('er indoors to Ford) and Jane Benham Hay. This revisionist show tours to Birmingham Art Gallery (March 7-May 25) and Southampton Art Gallery (June 6-August 2).

'The Quick and the Dead: Artists and Anatomy' comprising 180 drawings, paintings and prints selected from 40 collections by Deanna Petherbridge, Professor of Drawing at the Royal College

of Art, is at the Mead Gallery, Coventry from January 10 to March 14. Works range from Leonardo da Vinci and Michelangelo to those of macabre photographer Joel-Peter Witkin and sculptor Kiki Smith. Illustration (below): *Muscles of Head, Eye and Larynx*, 1745, by J F Gautier d'Agoty (1717-1785). Anything that has Deanna Petherbridge's name on it is worth reading and looking at, so this is not one to miss.



million, far less than either the National Gallery or British Museum alone. After 17 years in opposition one would have thought Labour might have had a policy formulated and waiting for implementation on this important subject, but no, it's been referred to yet another of Laughing Boy's committees.

Admission charges provide the opposite of value for money. The *per capita* subsidy at the National Maritime Museum is £26.25 and at the V&A it is £18. Compare these to the subsidies at the National Gallery, £3.75, and at the British Museum, £5.10. It is educationally and economically senseless to charge for entry to national and municipal museums.

Late News: After only seven months in office Laughing Boy has already performed more U-turns than Jacques Villeneuve. The latest, a statement that at £20 million providing free access to national museums is too expensive, is the most depressing. When first he attained office, Chris Smith gave

every indication that free access would be restored, now his department has changed its mind. There was no commitment to have the Lottery (free admission would be eligible for sums from all three of the pertinent lottery bodies, Millennium, Heritage and Arts Council) use money for the purpose. What does the country need more, a white elephant arts centre full of trash in Gateshead or free access for 5 million visitors a year to some of the greatest museums in the world? The answer is obvious but it has eluded Laughing Boy. It is the time of the year when *Art Review* customarily suggests punishments for miscreants, so we suggest that Chris Smith and his Old Etonian sidekick, Coco Fisher, should have 500 lashes each across the bare buttocks. Thinking about it, perhaps that wouldn't have quite the desired effect ... unless it was carried out live on television immediately following the Queen's Christmas broadcast. Make it a thousand lashes.

FOSTER'S GREENHOUSE

The British Museum has received £15.75 million from the Heritage Lottery to redevelop the Great Court surrounding the recently vacated British Library. The new building will include cafés, bookshops and more galleries. The round reading room will be transformed into a library specialising in books relating to the collections of the British Museum. It will be renamed the Paul Hamlyn Library in honour of a handsome donation by the ancient publisher. Meanwhile, the BM has warned the government that unless its annual grant is increased by £4 million it will have to start charging. What an irony it is that while tens of millions are shelled out by the lottery for new facilities, the greatest museum in the world will have to start charging. What a ridiculous state of affairs. Currently, 6.7 million people go to the British Museum. If admission charges are

introduced this will drop to 3 million or fewer. Gone will be the days when one might pop in to the print room to spend half an hour copying a drawing. Are you there Chris Smith? Well do something about it before it's too late, you dithering berk!

BLAIR'S CHOICE

How typical of Laughing Boy to lead everyone to believe he would choose Britart for Downing Street. What he has selected is in fact art's equivalent of wallpaper: stripes by Sean Scully, dots by Mark Francis, frosted glass effects by Thérèse Oulton, and two blue jobs by Anish Kapoor. All helpfully loaned by the largest wallpaper emporium in Western Europe, the Tate.

Update

"Mr Norman Rosenthal is not an Academician, he is an employee and as such an invitation [to Dick Flasher to become an RA] from him would have the same status as an invitation issued by one of the Academy's porters or cleaning ladies."

Michael Sandle XRA – Every paper in Britain

Briefly...

Tonbridge School has appointed two artists in residence, Alison Jones and Jago Max Williams. They will make their own work in the school as well as teach.

The Royal Society of British Sculpture has launched a new quarterly magazine, *Sculpture '97*, edited by John Parry. Phone 0171-373 8615 for details.

Watercolourist Glynn Boyd Harte was recently artist-in-residence to Eurostar, painting on trains between London, Lille, Paris and Brussels: the results are at Piers Feetham Gallery, SW6 (0171-381 5958) until December 6.

A landscape by Gustav Klimt was sold for a staggering £14.5 million recently at Christie's, more than double the expected price, indeed it was the highest price paid for a picture in London since 1988.

Monet's home at Giverny is now the second most visited place in France after Versailles.

Photographer Chris Wainwright has been appointed the new Dean of Art at Central St Martins College of Art and Design.

Smith Art Gallery, Stirling (01786 471917) owns *Les Moulières à Villerville* by Maurice Poirson (b 1850), a French painter they are in the process of researching: they would appreciate any information about this interesting realist painter.

ABBEY SCULPTURES

The west entrance of Westminster Abbey has ten empty niches into which are being placed sculptures of modern martyrs including Martin Luther King, Oscar Romero and other assorted good eggs from the Third World. The statues are being carved by Tim Crawley of Cambridge stonemasons Rattee and Kett.

PUBLIC SCULPTURE

In the last two issues we have drawn attention to the Delphic processes by which public sculpture is being promoted in the North East, with particular regard to a lottery grant of £3.58 million awarded for so-called 'Landmark' sculptures. A work by Juan Munoz was proposed for Littlehaven almost as a *fait accompli* within days of advertisements appearing in the newspapers requesting proposals from artists. *Art Review* was curious to know how many other Landmark sculptures had been considered before adverts appeared in the papers. Within a month of the first press release proposing Munoz's work, another arrives

stating that "following exhaustive public consultation" etc. Munoz's work has been given the go-ahead by the local council. The big selling point as far as locals are concerned is that it doesn't cost them a penny from the rates.

As William Cowper hymned with such unwitting cynicism:

"God moves in a mysterious way/ His wonders to perform..."

GEHRY GUGGENHEIM

Just in case you've been trekking in the Kalahari Desert without your mobile phone, the Guggenheim outpost designed by Californian architect Frank Gehry has opened in Bilbao. It is a garishly shiny structure and looks like no other building on earth which, of course, has the advantage, as far as the marketing men are concerned, of making it instantly identifiable as a trademark. Since it opened it has been subjected to such uncritical fanfares of praise one suspects that all commentators attending the opening were threatened with a double kneecapping by ETA if they didn't work into their copy the required quotient of superlatives. If

the photographs are anything to go by the new museum does look extraordinary from some viewpoints and plug ugly from others. One cannot help concluding that, like so much contemporary art, the building's success is directly proportionate to its ability to surprise.

Also opened for limited use to readers is Colin St John Wilson's new British Library. One can see the appeal of Gehry's exterior when compared to this mess. The outside of this building could hardly have been made less prepossessing. Even the alleged impressiveness of the interior cannot compensate for an exterior less distinguished than a provincial Tesco's which is doubly shown up by being next door to the grandeur of St Pancras Station.



New shows

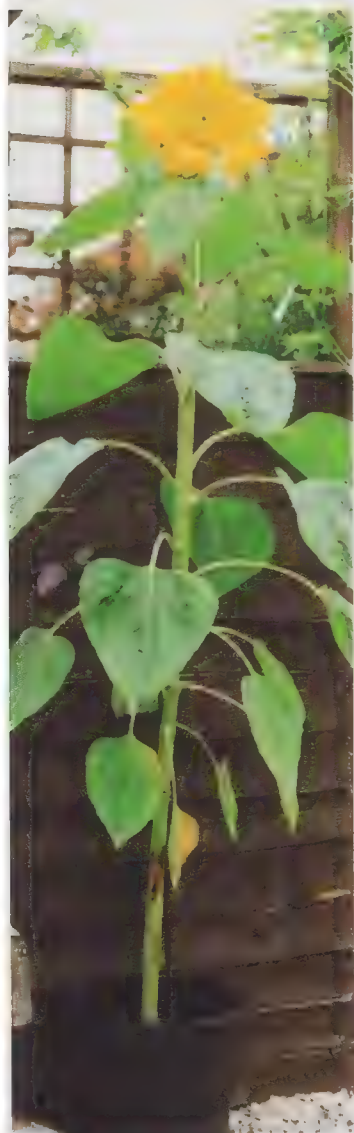
For those wistful few who can remember what it was like in the days when exhibitions featured works whose merits were obvious and which could be looked at with increased reward for more than three seconds, go to the British Museum print room, that keeper of the flame during these dark ages, and look at the small show of drawings from the Schiller Bequest. Of course, this isn't in the same league as last winter's display of drawings from the Malcolm Collection, one of the few memorable exhibitions anywhere of recent times, nor is it as good as their show of prints by Picasso and his Parisian printmaking friends this past summer, which was another winner that gained scant publicity, but there are a couple of little treasures here. Look out for the pen drawing by Tiepolo of the rear view of a man. It's perfect. Watch out too for a rapid sketch of a walking monk by Philips de Koninck. Both have a freshness in execution and an alertness to character-revealing postures that can force a smile and a nod of recognition from the most calloused of sensibilities. We illustrate (above) *Standing Boy in Elaborate Costume* in pen and wash by Stefano della Bella (1610-1664). The show runs until January 4 only. The British Museum is free and the print room is most conveniently entered through the rear entrance opposite Senate House.

DROFDAR WEHTTAM

In the Artist's Diary of our October issue we published an illustration of a painting by Matthew Radford back to front and on its side. It still looked pretty good but is far better this way up (right). Sorry.

KIEFER SUNFLOWERS! BUT THERE AGAIN...

Let's hear it for Jim Orme, artist from north Yorkshire. At last year's d'Offay show of Kiefer's sunflower pictures, two of which were among the best things by a living artist to be shown in London for years, Orme and his friend found several stray sunflower seeds which had detached themselves from the pictures. The pair had visions of framing them and then claiming to



friends that they owned some preliminary Kiefer sketches. Come May they decided to plant the seeds to see if they would germinate and this wonderful specimen (left) is one of the results: a living, breathing, gorgeous, self-reproducing Kiefer. As Orme says: "We would not possess this specific object without art therefore we ask is it an art work in its own right?" Orme is a great and cynical dreamer and is looking to his pension fund. There is, he informs *Art Review* the breeding potential to think about. Next year there will be a whole field of saleable Kiefer Sunflowers. Orme concludes: "No doubt our critics will be many and we will be subjected to much ridicule but, as they say, there is no such thing as bad publicity, and anyway we both need a new car." Any offers? Contact Jim Orme on 01751 477834. A limited edition Kiefer sunflower... Doesn't this solve your problem with Christmas presents? Why not give a living thing and a work of art for Christmas!



FAKE SUNFLOWERS

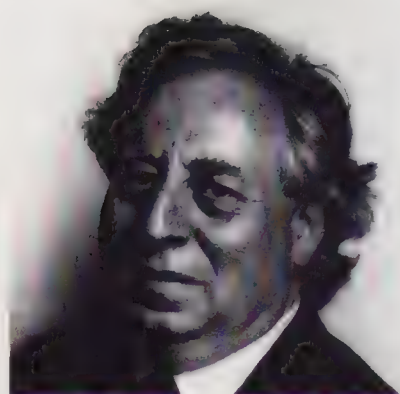
A recent television programme, marred by some silly factual mistakes (Roulin was the postman not the café owner!) and certain suspect extrapolations, put together by auction correspondent Geraldine Norman, arrived at the conclusion that the version of Van Gogh's *Sunflowers* bought by the Japanese in 1987 for £25 million was faked in 1901 by Van Gogh's colleague Claude-Emile Schuffenecker. The circumstantial evidence seems convincing enough, the stylistic evidence less so, even though like some of Van Gogh's copies of his own works this one is carelessly painted. The fact that the painting is not mentioned specifically in the artist's letters is no reason to doubt its authenticity.

In the absence of conclusive documentary or technical evidence, which wasn't available as the owners of the picture are not prepared to submit the work to physical examination, opinion must rely heavily on connoisseurship. Not one of the recognised experts on Van Gogh

gave an opinion. Instead the programme relied on a Parisian dealer and a Milanese quantity surveyor with a passion for the artist. Their stylistic appraisals were grotesque parodies of scholarship and to call into question the Courtauld Institute's *Self-Portrait with Band-aged Ear* on the grounds that were adduced, while not acknowledging the unusual compositional details of that picture, was just laughable. With a painting such as the *Jap Sunflowers*, which is from a very specific moment in the artist's

career, in the absence of examining paint and canvas which would give as near a definitive answer as possible, the only alternative is stylistic scrutiny, a close examination of the fingerprint of the brushmarks used in the alleged fake. A comparison of the impasto with the National Gallery sunflowers, of which the alleged fake is said to be a copy, would be another key indicator. It is astonishing that in all this rumpus the British expert on Van Gogh, Professor Ronald Pickvance, gave no opinion despite the fact that he has an encyclopedic knowledge of Van Gogh's brushmarks. His was arguably the only opinion really worth hearing.

Art Review is wary of sanitising the oeuvre of any artist, whether it is that of Van Gogh or Rembrandt, on the grounds that a particular painting is not up to scratch. Van Gogh, as he admitted himself so often in his letters, was quite capable of painting like a dog. To eliminate a work from the canon on the basis of certain unconvincing passages is a very unsatisfactory practice.



EDWARD LUCIE-SMITH ...

Comments on new conceptualism in Glasgow Opines that the ICA, which has been kicked out of its premises, should volunteer for euthanasia
Visits the still life show at the Hayward and is disappointed Finds much to praise in the Symbolism show at the Tate
Reviews a new book about, he says, the over-rated, fashionable American figure painter, Alex Katz

CRITIC'S DIARY



How quickly avant-garde celebrity fades. 'Sensation' is still with us at the RA, but already the culture vultures are looking for a replacement. On October 20th, *Newsweek* offered a major piece by American critic Peter Plagens, hyping the next thing – conceptual art from Glasgow.

"This [Plagens intoned] is the new Glasgow art world, and, a month after Scotland's landmark referendum, the scene reflects the same independent spirit that voters displayed when they elected to create a Scottish Parliament.

100 Cans, 1962, by Andy Warhol in 'Objects of Desire' at the Hayward Gallery until January 4

Young Glaswegian artists reject the shocking sex-and-death installations of such highly publicised 'Britpack' phenomena as Damien Hirst and the Chapman Brothers..."

The Chisenhale Gallery in London's East End is being elbowed out of the limelight by the artist-run Glasgow space Transmission. Of course, Transmission has its own celebrities. One is Douglas Gordon, who won last year's Turner Prize. Another is Christine Borland, tipped by *Newsweek* to win the Prize this year.

Gordon, who would have been included in 'Sensation' but for the fact that the art work he wanted to make couldn't be fabricated in time, is already getting a bit of stick from his Glasgow contemporaries. 'One young artist complains, "Douglas's head is in London. Glasgow is just his bedroom."' No-one has yet got around to being nasty about Borland. Clearly, however, she anticipates this. 'If people slag me off,' she says, 'it should be to my face.' What finances all this activity? 'It's not London millionaires snapping up shocking art,' says the editor of a local art newspaper, 'but rather tax money funnelled through arts councils to favoured artists who bring in the most publicity.' It occurs to me to wonder which of these two sources of support is in fact preferable.

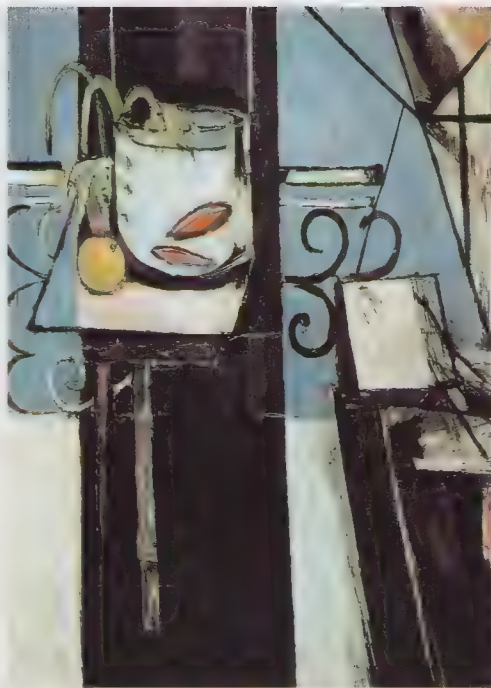
Meanwhile, sad news of what was once the focus of the whole avant garde scene in London. The Westminster Estate is throwing the Institute of Contemporary Arts out of its palatial quarters in the Mall. A somewhat confused press release from the current director, Philip Dodd, seems to indicate that they were behind with the rent, and not maintaining the premises to the trustees' satisfaction. Anyway, they are out on their ear from November 31. Meanwhile, a certain amount of whistling in the dark is going on:

"Lack of a home will not prevent us from still presenting a diverse, challenging programme. Unlike other majors, we have no permanent collection. The films, the performances and the music could just as well go anywhere. Renting suitable gallery space has never been easier, nor has the sheer range of choices."

Brave words indeed, but I wonder if many of them are justified. Every time I've been into the ICA lately, the energy seemed to have gone out of it. The atmosphere at the last exhibition I visited – the one which featured Sarah Lucas's fully functional water-closet – was candidly sepulchral.

In fact, the ICA has never really been its old self since those distant days when it moved out of its cosy quarters in Dover Street. Most of the really significant events

in its history took place in that setting: the first Francis Bacon retrospective; the meetings of the Independent Group. Since then it has been a long slide downwards to its present derelict condition. The real action long ago moved elsewhere. Either revamp it completely, taking a fresh look at what it really takes to be a leader of the pack, or bury it decently – side-by-side, perhaps, with the present management structure of the Royal Opera House, another grand old British dreadnought ripe for the shipbreaker's yard.



The spate of autumn exhibitions continues. Some of the grandest are curiously disappointing. Some of the more modest are unexpectedly pleasurable. For example, I rate 'Objects of Desire: The Modern Still Life' at the Hayward as one of the disappointments, despite the extremely high quality of many of the things it contains. I think it disappoints me for several reasons. One, quite simply, is that much of what it contains is over-familiar. I've seen most of these Matisse, Picassos, Mirós, Juan Gris's before – or I think I have, because they've all been so much illustrated. The Matisse with a bowl of goldfish is one of the most splendid things of its kind in the world, but the eye slips over it – in this context, at least, there's no shock of pleasure to be had. Then there is the fact that the way it is arranged seems to illustrate not progress but a steady decline – the Pop and post-Pop works which make up the final sections look desperately

Above:
Goldfish and Palette, 1914.
by Henri Matisse
in 'Objects of Desire' at the Hayward Gallery until January 4

Right:
Still Life - Glove and Newspaper, 1921, by Joan Miró
in 'Objects of Desire'

Below:
Still life with a Ginger Jar and Eggplants, 1890-94.
by Paul Cézanne
in 'Objects of Desire'



shoddy compared to their predecessors.

But perhaps my real complaint is that it is simply a very unimaginative show, which doesn't ask any penetrating questions about its subject-matter, which is the relationship between the artist and domestic objects. One sign of these is the amazing imbalance between male and female artists. Of the 131 paintings and objects included, exactly three are by women – Meret Oppenheim's all-too-famous furry teacup, a tiny painting by Frida Kahlo, and a not very impressive object by Kiki

Smith. Surely it would have been possible to do better than this? Something by Georgia O'Keeffe, for example? Or by Frida's rival in Mexico, Maria Izquierdo? A still life by Paula Modersohn-Becker? A place setting from *The Dinner Party* by Judy Chicago? Perhaps even a still life by Tamara de Lempicka – she did produce a few in addition to her figure paintings? In the 17th and 18th centuries women were often proficient painters of still life. Think of Rachel Ruysch or Adelaide Labille-Guiard. Did they simply stop in 1900 and hand this piece of territory over to the all-conquering men?

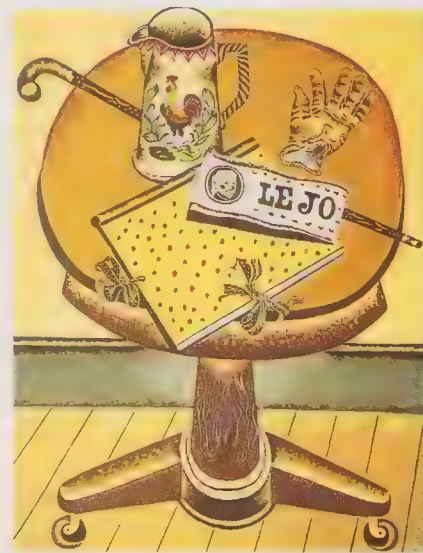
If I am moaning about this, others will moan, I suspect, about the Tate's show of British Symbolists. 'The Age of Rossetti, Burne-Jones and Watts'. Admittedly some of the images are quite hard to take – hardest of all, perhaps, are Rossetti's looming images of Janey Morris, where he seems intent on making a very small talent stretch a very long way. It's one of the curiosities of British art that his drawings of Lizzie Siddal, made obsessively one after another during the time that he was genuinely in love with her, are so beautiful, while the paintings of his later obsession, Janey, are so lumpy.

But there are fascinating things elsewhere in the exhibition. Burne-Jones's monochrome sketch of *Souls on the Banks of the River Styx*, painted c. 1873, demonstrates exactly where Picasso's Blue Period style came from – that is, the elements in it which were not borrowed from Toulouse-Lautrec. Watts's *The Sower of the Systems*, painted c.

1902, is equally radical. It takes the apocalyptic side of J.M.W. Turner – the aspect of him represented by *The Angel Standing in the Sun* – and gives it a new twist.

What one sees in a great many of these paintings is the beginning of the move towards abstraction. As the catalogue points out, many, especially those which depict women mooning around in loosely flowing garments, are, at least in Victorian terms, revolutionary works because they are essentially 'subjectless'. They have no story to tell, no moral lesson to inculcate. A few landscapes are more radical still. There is an amazing late landscape by Millais, *Dew-drenched Furze*, which has a literary source, sure enough – Tennyson's *In Memoriam* – but which bears an eerie resemblance to the kind of work Monet was producing at about the same period (1889-90).

One of the things the exhibition suffers



from, so far as modern taste is concerned, is its general lack of colour. Eyes attuned to the clashing hues of the Fauves and the German Expressionists are likely to find many of these works extremely drab. The situation is not helped by the fact that many of the galleries have been painted sage-green. This is no doubt true to the taste of the Aesthetic Movement, but it turns works where the varnish has darkened a horrible dirty yellow colour.

Anyone who is in fact starving for colour could do worse than visit 'Colours of the Indus', the Victoria & Albert Museum's show of textiles from Pakistan. Many offer wonderful saturated hues in what are, to a western eye, unexpected juxtapositions. Though much of the work is 'traditional', little is truly old, and quite a lot is contemporary. This is not work from a dead culture.

Right:
Winter Landscape
by Alex Katz
showing at the
Saatchi Collection
from Jan 15 - Apr 12

Below:
Red Coat, 1982,
by Alex Katz



I wonder if one can really say that about the paintings of Alex Katz, an American figurative artist who has long enjoyed a cult reputation amongst the moneyed and cultivated in New York? Robert Hughes once described him as "the Rockwell of the intelligentsia" – a phrase with which David Sylvester rather unwisely concludes his brief, limp, defensive introduction to a lavish new book about Katz published by the Saatchi Gallery. Presumably, all the works included belong to Mr Charles Saatchi himself, and this is his 'next new thing' after the wild babes of 'Sensation'. Katz and BritPop certainly make a most curious contrast, and one wonders how the same sensibility could possibly find room for both of them.

If I searched for a brief phrase to characterise Katz's work, I suppose my instinct would be to describe him as a genteel Andy Warhol – though of course the adjective genteel and the name Warhol are an obvious contradiction in terms. What other ways can I find to describe it? It sometimes looks like Fairfield Porter, blown up in scale and simplified. Where the human figure appears, Katz seldom shows feet – in one painting, *Summer Triptych*, there are six full-length figures all with their feet cunningly buried in long grass – but one senses that he has the same problem Porter did: he finds it hard to locate a painted figure firmly within the surrounding space. The simplifications he uses – most of his females seem based in one way or another on his elegant and formidable wife Ada – are those of a successful poster-designer or fashion-illustrator. This is the paper-doll, bandbox-perfect world of people who do all their shopping at Bloomingdales.

I wouldn't insist so much on the thinness of Katz's talent – it is after all perfectly clear

that he gives great pleasure to a certain well-heeled segment of American society simply by showing its members a flattering image of themselves – but for the nature of the book itself. It is expensively produced, and, it must be said, very beautifully designed. In addition to the limp foreword by Sylvester already mentioned, it contains an odiously sycophantic interview between the same critic and his subject. Let me justify both adverb and adjective by offering just one exchange:

DS So if I see in your work a desire to create paragons of beauty, I'm not seeing something which is unconscious?

AK Well, no, it's conscious. *The Face of a Poet* [a double portrait by Katz] is also like a big movie screen, it's like a glamorous Hollywood star. It's a complicated symbol, it has multiple meanings. Well, of course it's that person who is beautiful. Anne Waldman is a poet, she is beautiful. She's also high-style bohemian and you see that too.

This is followed by a commentary by Merlin James on each picture reproduced which successfully makes dross out of candyfloss – a novel form of alchemical transformation. Finally there is a florilegium of all the nice things a whole gallery of writers working in America have had to say about Mr Katz: Fairfield Porter himself, the late Frank O'Hara, Irving Sandler, Lawrence Alloway, Thomas B. Hess, Robert Rosenblum, John Russell, Carter Ratcliff, Simon Schama, Hilton Kramer, Peter Schjeldahl, Lynne Cooke.

Far from convincing me that the artist concerned is first rate rather than fourth rate, it simply makes me wonder if there is now any gun in the art world of the United States which is not, at a certain moment and in certain circumstances, for hire.

MICHAEL QUIRKE

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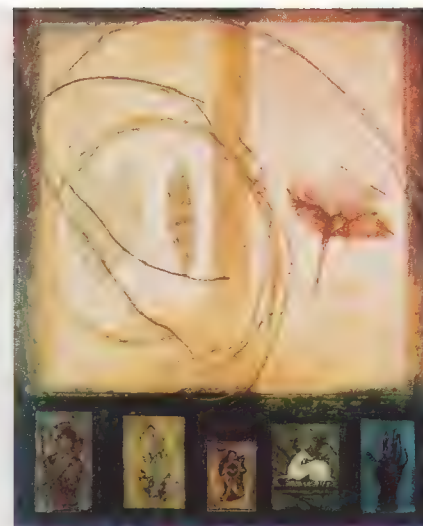
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Victoria CROWE

Scottish painter Victoria Crowe describes how radically differing experiences from many distant places coincide in paintings with sometimes unexpected results.



I want to start this piece by quoting Mary Taubman, who wrote about my work in 1993 and who sums up its underlying concerns far more succinctly than I ever could:

"Her pictures grow from starting points... concerned with the notion of relationships: between a landscape and what goes

on in it, between present time, the future and the past. This sub-text underlies her detailed recording of the world before her, its complex dialogue creates an extraordinary psychological tension ... objects seem laden with resonances of memory and association, while reflected images compound ambiguities in time and space..." ►

artist's diary



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Martin Cooper, Memories of Siam, oil on board, 8" x 8"

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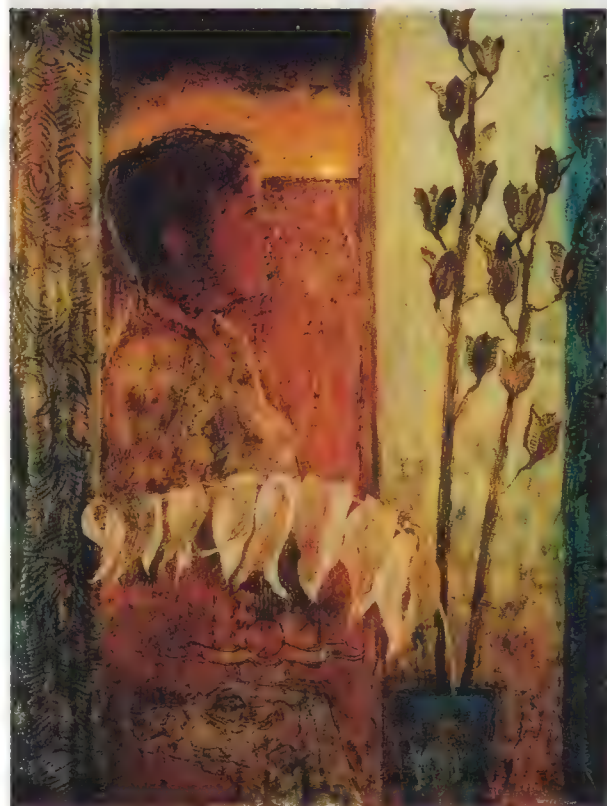
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All of these concerns continue and are echoed in the current work. My son's death at the age of 22 from cancer in December, 1995 has of course changed all our lives. It has made all the more urgent the questioning contained within these paintings, and deepened my responses to the natural phenomena of the world around us. I've travelled a lot in the last couple of years, working in Madeira, Italy, Egypt and, by the time this piece comes out, in India too. Much of my recent work has its beginnings in these journeys. When I first saw Madeira's clouded sunsets I thought there were great fires burning on the sea's rim, the clouds a pall of black smoke. In Italy I stayed on the edge of an immense valley, full of the pattern of olive and vine planting, and greenish light during the day. At sunset, the valley became a dark void with traces of the day's reality just visible, transformed to a burnished line or change of hue. The skyline absorbed my looking as the after-glow silhouetted the land, while bats and night insects flew around.



As well as recording events such as these I do get drawn to paint certain objects again and again. Not still life – but for me a question of using images as the structures of a painting – each one having particular references to personal memory or archetypal themes. I use Greek votive offerings – symbolic prayer images depicting a huge variety of concerns – babies, torsos, eyes, heads and hands. I use images from the art of the past, wax life-masks, carved angels, sculpted heads and reliefs as well as plant forms. I use the subtle traces or shadows of the natural world remaining in dried leaf or petal tissue, in stem and dried grass growth patterns and delicate, translucent, DNA tracings. Such images are used within the dramas of a landscape or within an intensely back-lit space, or juxtaposed within a reflected figure.

To juxtapose is to underline the deliberate cross-reference, but as with Eisenstein's ideas of montage in film making, the merging of two contrasting images produces an unexpected and significantly greater third image. However, I don't work with a logical deliberation (i.e. head+ hand+mirror = x sensation), but with an intuitive and visual starting point. By trusting intuition I find the contents of the painting become a metaphor, a kind of visual poetry echoing my original response.

In the studio I set up a group of objects with a



specific light source and have all the other preparatory material – drawings, photographs, prints, reproductions etc. – at hand. When I'm working, the abstract qualities of composition, the interplay of transparent and opaque paint, muted or saturated colour and control of tone are all I'm really thinking about. It's only when the painting is complete that I sometimes see a further layer of meaning and content within it.

So, these recent works have incorporated moments of great impact: the Madeira landscape with its burning sunsets; the shrouded valley in Italy beneath the silhouetted sky; the sun rising in the Nubian desert transforming night to day in an instant... these have become backdrops or containers for the other images set against them. The remembered image of a youth, my own glance reflecting back at me, plant forms frozen in time, strelitzias becoming as static and permanent as statues as the transitory moment passes and the golden mask of Apollo hangs heavy in the midnight sky.

Previous page

Top:

Consider The Lily, 1997, oil on board, 36"x28"

Below:

Echoing Valley, 1997, oil on board, 38"x48"

This page

Right:

The Dreaming World, 1997, oil on board, 36"x40"

Left:

New Day, Nubian Desert, 1996, oil on board, 40"x30"

Victoria Crowe is exhibiting at the Scottish Gallery, Edinburgh (0131-558 1200) from January 12 to February 4. Price range: oils £850 to £6,000; works on paper £450 to £3,000; prints £150 to £600.

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VICTORIA CROWE



"Vertiginous Landscape", oil on canvas, 36 x 40 ins

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John Hoyland RA, "Pendura" 1997, acrylic on canvas, 16" x 13"

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4 **Red Noise**, 1997,
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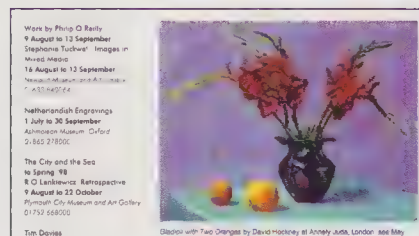
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1997/98

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September 1997

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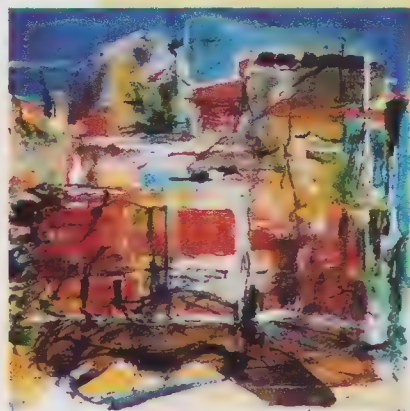
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explains the evolution of 'landscape' paintings such as *Haverfordwest* (top left), *Welshpool* (right) and *En Plein Air* (below left).

I was always travelling, moving between worlds: from Cornwall to Bath, on to London and from there to Aberystwyth. To and from by train. Many hours spent staring out of windows watching the landscape as the train tore through, seeing it change from urban to rural, industrial to agricultural, through weathers and seasons, from light to dark. I wondered what I could actually see at 100 mph or what I had understood from memory. I watched as patterns of colour built up in my mind like listening to the play of visual music. As it became dark I saw myself reflected on the glass, thrown out into the exterior world which slowly disappeared, revealing the inside of the carriage. I pressed my face against the glass and looked out at the rusting light bleeding brown over towns. Through half-drawn curtains you could see people watching TV: millions of worlds, inside and out, thrown together like

constellations. I'd remember flying by night, looking down on the cities below, spiders' webs glistening with orange dew, everything so neat, so organised... but then when you are down here in it, it's so confused and chaotic. The train jolts onward down the tracks, continually shifting location, moving the point of focus as if one was travelling the world inside a zoom lens or along a line of perspective through a painting.

To switch, as I did, from conceptual sculpture to painting in the late 1980s was considered very strange, but conceptualism with its slogan 'Painting is Dead' liberated painting from its tradition, a tradition which should not be underestimated. Our approach to looking at and experiencing landscape is linked to the genre of landscape painting and its origins in 17th-century classicism and the work of Poussin and Claude. They showed us how to structure nature simply by looking at it, how to see the world through the rectangle. They were the original viewfinders whose imprint can be found in the physical landscape and in our perception of it. Pop artists, such as Warhol, demonstrated the

way that the language of painting went beyond the confines of the gallery into the real world, onto the street. Painting could potentially key in to the general language of other media, photography, film, TV, in order to represent figuratively, within the landscape tradition, the chaos of experience. This is the meeting place where art and experience continually shift and exchange with one another.

My paintings do not represent landscape figuratively but are 'landscapes' of light and colour in themselves. It is fundamental to my work that the colour is as bright and exuberant as the original and that I keep the surface of my paintings completely flat, enabling me to explore ways of relating to other forms of image making. I want my work to be a visual experience, a physical experience.

Catrin Webster's show, 'En Plein Air', is at the Ceredigion Museum, Aberystwyth until December 24. It will tour to the Turner House Gallery, Penarth in January.

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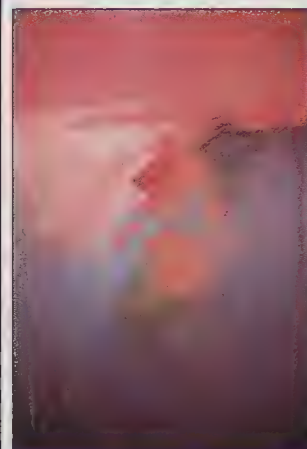
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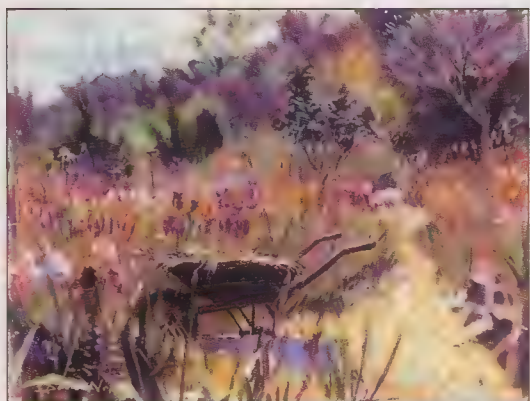
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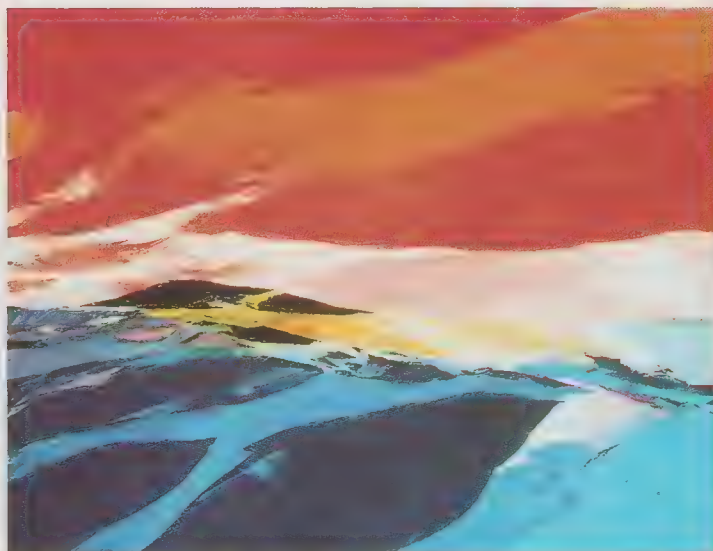
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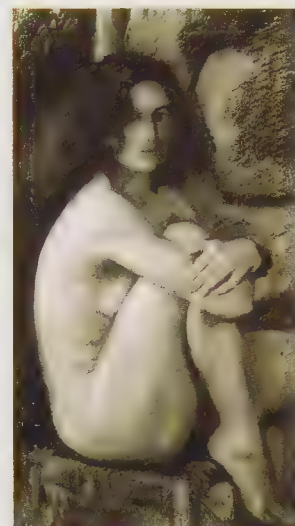
Norman Sanson, private collector and supporter of the Alresford Gallery, Alresford in Hampshire goes shopping at the annual exhibition of the New English Art Club at the Mall Galleries.



Above: *I Remember What You Said* by John Nicholls, oil, £477.



Centre: *Something Confided* by Francis Bowyer, watercolour, £525.



Right: *Marla* by Jane Bond, charcoal, £600.

There were recently two sensational exhibitions within walking distance of Piccadilly Circus. One deemed itself worthy of the description some time ago – indeed, in advance of any public expression of emotion or interest to justify the hubris. ‘Sensation’ duly delivered the ripe, rotting or rotten (take your pick) fruits of the Royal Academy’s pursuit of sensationalism, a triumph of subject matter and commercial motive over human values and artistic technique.

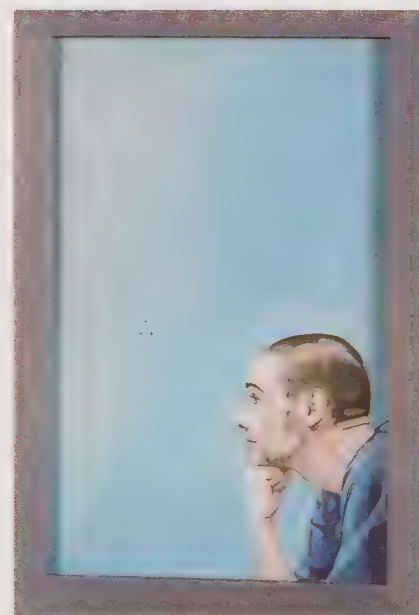
The artists contributing works to the other exhibition would certainly be surprised, and probably be embarrassed, by the description of their collective endeavours as sensational. But on the three occasions I enjoyed the New English Art Club annual exhibition, I was struck by

how intensely people were engaged, how openly emotions were stirred and expressed (positively and occasionally negatively) and how eagerly interest was shared. A quietly understated, quietly confident sensation, and a treasure trove if you are in search of interesting, enjoyable, attractive, stimulating and artistically meritorious works for less than £1,000, since there are over 300 to ponder. I found pleasure in works by well known names, budding contenders and promising students in about equal measure.

I love the natural world. Kevin Hughes’s *Coombe Valley* conveys dampness in the sunshine after rain so vividly that you can almost smell the undergrowth hinted at beneath the pleasing lines and beautifully subdued shades of his trees and

bushes. In contrast, you can positively feel the warmth of the late afternoon sunshine in Bob Brown’s *Fishing Holiday*. You can hear the gurgling water and the humming insects. This angler is so immersed in his surroundings that he is incidental to them, which is probably how the angler wants his holiday to be.

Fred Dubery’s still lifes are always a delight. His *Michaelmas Daisies* is so gentle and quiet that the painting looks as ready to fade and die as the flowers in it. Until you look more carefully, and you see how beautiful the flowers have been. Mary Jackson’s *Nasturtiums*, on the other hand, sing boldly and cheerfully from their elegant, painterly pots. Glorious colours, lovely composition. There’s mystery to be had, too. Kate Richardson’s *Soaking Up The*



Top: *Beach Scene* by Paul Handley, oil,

Above left: *Coombe Valley* by Kevin Hughes, watercolour, £650.

Above: *Aunts & Uncles* by Richard Sorrell, oil, 14" x 16", £485.

Right: *Profile* by Stephen Earl Rogers, oil on board, £500.

Atmosphere seems to me to be a person disappearing into the atmosphere. But what is creating the atmosphere? Music, art, party, drugs, someone else's company? Is the person excited or bored by the atmosphere? This is an intriguing work, extrovert and introvert, more questions than clues. I didn't think the subject liked the atmosphere she or he was soaking up when I saw it one day. But the next day it looked different.

No ambiguity about Francis Bowyer's *Something Confided*. This is everyone's remembrance of glorious childhood summers. Who knows of what the two figures speak? Who cares? They don't. It's just great to be alive and to have a friend. Paul Handley's beautifully observed *Beach Scene* also evokes nostalgia for the summer

days of childhood. It looks great fun - but everyone is looking at someone else rather than just enjoying themselves. So there's a hint of loneliness despite the crowded beach, emphasised by the ever so slightly exaggerated features, beautifully drawn, of the cast of characters, including the dog. Richard Sorrell's *Aunts and Uncles* are more obviously having fun at their party. Their nephew seems a bit taken aback by how adults enjoy themselves - and each other? Witty, colourful, lively.

I have long liked Michael Whittlesea's work, and I kept going back to *Dolls*. Beautifully composed, drawn and painted, as usual. But I couldn't decide whether the picture conveys happy nostalgia or sad memories to me. Of one thing I am sure: amidst the separated

limbs of once-loved toys, there is a hauntingly beautiful face.

Stephen Earl Rogers also does terrific faces. His *Profile* is artfully observed and interestingly staged, and offers the most interesting neck I have seen for a while. Actually, come to think of it, it is full of interesting detail. Jane Bond's *Maria* is just as magnetic. She generates great warmth in coal charcoal. This is a superb drawing, mysterious and alluring, distinguished by a memorable hand and a memorable foot. John Nicholls offers memorable eyes in *I Remember What You Said*, which has a disturbing, haunting quality. What was said induced either sadness or anger, and the eyes are either dulled or narrowed while the face and hair seem to move around them.



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Ideas for Christmas

The Christmas exhibition of leading Welsh artists at Martin Tinney Gallery, 6 Windsor Place, Cardiff (01222 641411) continues until January 3. Among other things, a number of works by David Jones will be featured, including *Queen Shows Gulliver to the King* (wood engraving, 1925, above left), costing £250 framed.



Jennie Burns's exuberant ceramics are always in stock at CCA Galleries, 13 Lion & Lamb Yard, West Street, Farnham, Surrey (01252 722231), and this Christmas will be no exception. Her bird-like earthenware jugs are especially popular: shown here is *Persian Spa*, 45cm in height and priced at £275.

The Maas Gallery, 15a Clifford Street, London W1 (0171-734 2302) stocks a wide range of Victorian prints.

A Christmas Carol (30cm x 24cm, right), an etching on vellum by Eugène Gaujean after Dante Gabriel Rossetti, is among the higher priced items, £2,250.



The Christmas Exhibition at the St. James's Gallery, 9b St Margaret's Buildings, Bath (near the Royal Crescent, 01225 319197) includes paintings, etchings, jewellery and ceramics. *Classical Bowl* by Amanda King (35cm wide) is £145.



'Absolut NeW' is a selling show of work by over 30 artists from the North West. Although it doesn't finish until January 11, purchases can be taken home immediately, so it provides a good opportunity for buying Christmas gifts. *Stretch* by Ben Cook (acrylic on fabric, 51cm x 32cm, 1996, £286, above) is one of the works on show at the exhibition, which has already begun at Castlefield Gallery, 5 Campfield Avenue Arcade, Manchester (0161-832 8034).



A one-man show of the work of Colin Kent will be running throughout December at the Adam Gallery, 13 John Street, Bath (01225 480406) and finishing on January 5.

He works in mixed media and produces atmospheric landscapes and still lifes with textured surfaces.

Abbey Door (above, 45cm x 35cm) is one of the works on show, and is £575.

Lisa Marklew's ceramics combine accuracy and precision with an infectious cheerfulness. She never loses sight of the intended function of her work: her oil and vinegar sets (right), at just £100 per pair, come complete with teacup-shaped funnels. Regular stockists include Cecilia Colman Gallery, NW8 (0171-722 0686), Frivoli, W4 (0181-742 3255) and Hugo Barclay, 7 East Street, Brighton (01273 321694). Lisa herself can be contacted in Studio 8 at the Cockpit Workshops, London WC1 (0171-916 2368), home to a number of gifted artists and craftspeople, where the open weekend from November 28 to 30 will be well worth a visit.



Arturo di Stefano's set of ten 22cm x 30cm prints entitled *The Smoke* and published in an edition of 20 appears in the Print Show at Purdy Hicks, 65 Hopton Street, London SE1 (0171-401 9229), which runs until the end of January. The five black and white drypoints cost £250 + VAT each, and the five photogravures with colour £290 + VAT each (see below); alternatively the whole set can be bought for £2,500 + VAT.

Wee Kiss (right) is a special Christmas linocut by Willie Rodger ARSA RGI. Measuring a mere 5cm x 4cm, it costs £65 unframed and appears in 'On a Small Scale' at The Open Eye Gallery, 75/79 Cumberland Street, Edinburgh (0131-557 1020), which, as the title suggests, features small works by a number of artists. The exhibition finishes on Christmas Eve.



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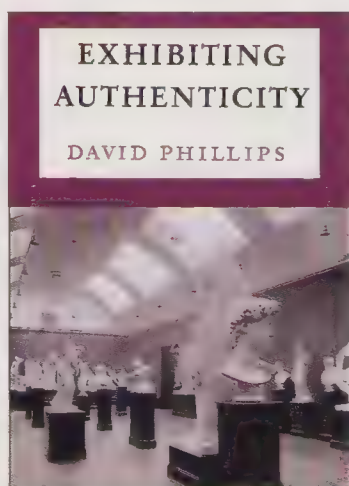
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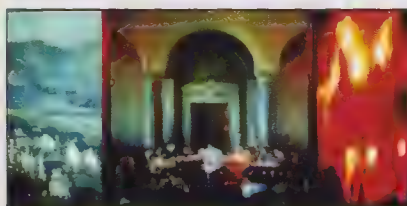
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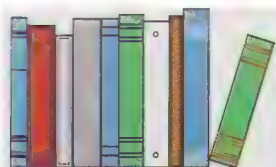
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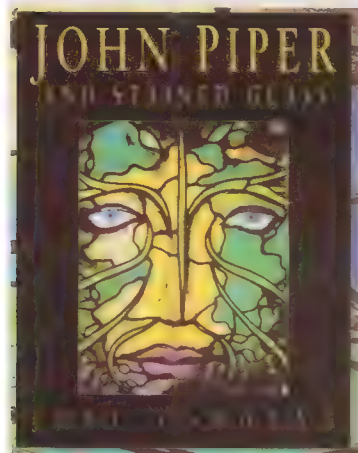
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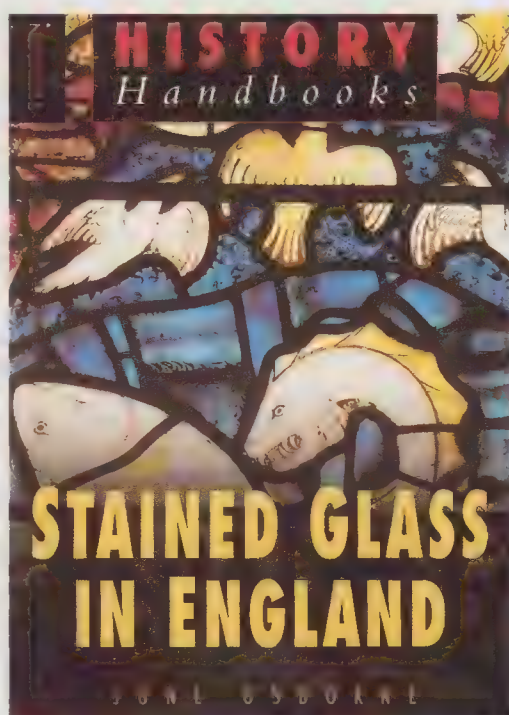
Art Sales Index have published their annual digest of auction sales for the year to August, 1997. Featuring 120,000 entries it runs to 3,300 pages in 2 volumes and lists works by 37,699 artists, sculptors and photographers. For auction freaks this is the bible. Price: £110.

Liverpool University has published a book (£5.99 incl p&p) celebrating **Edward Halliday** (1902-1984), a painter of unusual, elaborate classical scenes and murals in a style combining elements of Spencer and Puvis de Chavannes. He was also (and not only by the generally miserable standards of today) a very competent portrait painter. The book accompanies an exhibition of Halliday's work and career at the University of Liverpool Art Gallery (until December 19) organised by Ann Compton. Phone 0151-794 2347 for opening times.

John Piper and Stained Glass (Sutton, £40) and **Stained Glass in England** (Sutton, £14.99pb), both by June Osborne, will hopefully cause a re-arousal of interest in a much undervalued art form.



Don't bother buying or reading the catalogue for the 'The Modern Still Life' exhibition at the Hayward Gallery. Margit Rowell, the author, might know a good deal about art history but she writes inelegantly and is obsessed with tedious theories. So many American academics seem to have forgotten that art is for enjoying. They use the subject only as a way of force feeding their not always intelligible erudition, down a reader's throat. Get a life.



American Visions: The Epic History of Art in America by Robert Hughes (Harvill, £35) is published just in time to catch the Christmas market. It is as much a general history of the USA as a work of pure art history. Pithy, intelligent and amusing, Hughes reminds one of why art is important; his enjoyment permeates his words and he is especially good at re-establishing the significance of forgotten American architects and of emphasising, especially in the 20th century, the major contribu-

tions of American industrial designers. A book to be read as much for the information it contains as for its pleasing, racy prose style.

The catalogue of a **Cindy Sherman** retrospective at the Museums of Contemporary Art in Chicago and LA is published over here by Thames and Hudson (£22.50) while the exhibition arrives at the Barbican next autumn. The writing, especially that by Elizabeth A T Smith (her piece is

aply entitled 'The Sleep of Reason Produces Monsters') is unreadable. Where it comes adjacent to lucidity it seems to be suggesting that Sherman is a modern Goya, conveniently overlooking the fact that the beauty of the Spaniard is his technical and formal invention, characteristics alien to a journeyman photographer without seductiveness. Hopefully there will come a time when art historians, especially those of contemporary art, are despatched by their institutions on communications courses in which they are fed the basic journalistic skill of writing clearly. This book (and doubtless the exhibition) demonstrate what

observers of this photographer's career have known for years; namely that since her 'Film Stills' of the 1970s, Sherman has been struggling for good ideas, a shortcoming which has forced her down the deadly road of merely shocking for effect. With training Sherman would make a very fine actress in provincial rep.

Vermeer by Lawrence Gowing, which first appeared in 1952, is republished in paperback by Giles de la Mare publishers (£14.99) with a preface by Sir Ernst Gombrich.

Most of the pictures are illustrated, as in the original, in black and white, a silly economy considering that some of Gowing's best passages concern the artist's peculiarly individual approach to tone and colour.

The Ashmolean Museum, Oxford has published a small book (£5.95pb, £9.95hb) of the miniatures in its collection, introduced by Richard Walker. They range from Nicholas Hilliard to late 19th-century accounts of Napoleon. Miniatures were introduced to Britain by Flemish artists, specifically manuscript illuminators, in the reign of Henry VIII. They are usually painted in watercolour on vellum or card (later on enamel) while ivory was popular from the beginning of the 18th century. Of the 101 examples featured here Samuel Cooper (1608-1672) looks to be the star.

A revised edition paperback is published on January 15 of **David Rosand's Painting in 16th Century Venice: Titian, Veronese, Tintoretto** (Cambridge University Press, £18.95pb, £55hb).

The Art Treasures of England: The Regional Collections (Merrell Holberton, £39.95) is published to coincide with the exhibition of the same name at the Royal Academy. 500 works from regional collections are featured representing their finest holdings in Western art. The Royal Academy exhibition is from January 22 to April 13.

The beautifully printed catalogue, tastefully illustrated with wood engravings, of the **Fourth Oxford Fine Press Book Fair**, which was held in August (the Fifth won't be held until 2001), is for sale at £7.50 post paid from Denis Hall,

K FOUNDATION BURN A MILLION QUID

Hanborough Books, The Foundry, Church Hanborough, Witney, near Oxford (01993 881260).

K Foundation Burn a Million Quid edited by Chris Brook (ellipsis, £14.95) is a photographic 'record' of how the K Foundation, aka pop singers Bill Drummond and Jimmy Cauty, burned a million in cash on the Hebridean island of Jura in 1994. The K Foundation, you will recall, spoilt Rachel Whiteread's Turner Prize victory by awarding her the same evening £40,000 for being the worst artist of the year. The photographs in the book don't actually show a million pounds being burned, or any other sum for that matter. The pictures are indistinct. The book has interesting comments about the avant-garde tactic of burning money from members of the public who have seen the video of the event shown in arty venues up and down the country. Drummond is persuasive in his arguments that the only genuine avant-garde activity now left is to burn money.

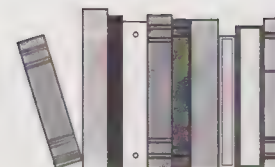
Picasso: The Engraver by Brigitte Baer (Thames and Hudson, £16.95) presents selections from the Musée Picasso in Paris. It is an informative introduction written by one eager to share a lifetime's fascination with the Spaniard's work in aquatint and etching, but also one who is not blind to his faults – Picasso was apparently a rather clumsy and impatient technician. His etchings exhibit a certainty of line almost as unerring as that of Ingres, another artist who was almost incapable of missing the slightest nuance in an outline. Who wouldn't kill their mother for the monotone portrait head of Dora Maar?



Claude Monet: Life and Art by Paul Hayes Tucker (Yale, £18.95) is the paperback version of a book first published two years ago. Literate and instructive, it is the best account of its subject and is incisive about the paintings as well as demystifying about the life. It reminds those of us who have become suspicious of Monet's reputation, a view based on seeing too many potboiling pictures, what a splendid artist he was. Monet becomes a complex character of great passion and commitment not only

to his painting but to his friends. We discover that there were periods when his fame was soaring that he stopped painting for as long as a year at a time. The great myth dumped by Tucker is that Monet, who

liked to give the impression of impecuniosity and hardship, was in fact selling works freely even in the 1870s when Impressionism is alleged to have been unfashionable and neglected. There was barely a time in his life when dealers were not queueing up to take work off his hands. If you want to know about Monet this is the book to read. You will come to the end understanding the artist's work better than before while having been reminded what, at his best, a great painter he was.



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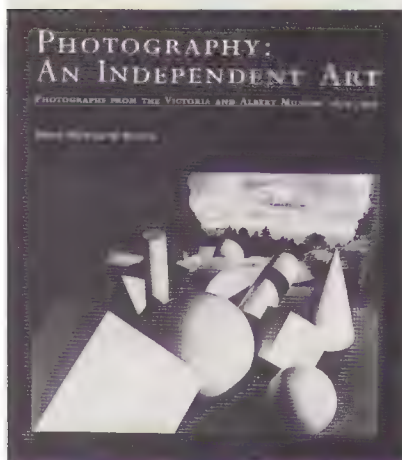
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Gilbert and George have done more interviews than Terry Wogan and some of them are re-printed verbatim in *The Words of Gilbert and George* (Thames and Hudson, £19.95). The Living Sculptures were arguably the first British artists to realise that publicity was a major factor in establishing a reputation, the bratpack of young British artists lag are infants in this respect compared to dear old G&T. Interviews are an important ingredient in this promotional process and Peter and Gordon provide interviewers with the kind of juicy bytes they like to hear. They are charming, controversial, absurd interviewees and, unlike so many younger contemporary artists, they are funny and, when the moment grabs them, even stimulating.



Photography: An Independent Art by Mark Haworth-Booth (V&A, £30) is simultaneously a history of photography and a history of photographic collecting at the V&A, where the author is curator of photographs. It is well illustrated and beautifully written by one with an intelligent and infectious enthusiasm not to mention an estimable breadth of knowledge. There is a good quantity of rubbish written about photography so if you need a perfect Christmas gift for someone interested in the medium, make it this book.

Taschen have become specialists in extremely useful compendium volumes. Recently, we had cause to compliment their compilation of all Edward Sherriff Curtis's albums of Indian photographs. Now in *Camera Work* (£16.99) come the complete issues of the periodical published between 1903 and 1917, edited by

Michael Reynolds reviews
Augustus John by Michael Holroyd (Vintage pb, £9.99), *Duncan Grant* by Frances Spalding (Chatto and Windus, £25) and *John Tunnard* by Alan Peat and Brian Whitton (Scolar Press, £75)

In any conjecture about British art this century, account must be taken of the mainly malign influence of Roger Fry and his accomplices, Clive Bell, Cyril Connolly, Raymond Mortimer and the Bloomsbury Group in general. It should be recognised that the whole course of painting and sculpture would have been quite different had there not been a power struggle between Fry and William Rothenstein which led to the isolation of Augustus John and the splintering off of many like Bevan, Gilman and even Sickert, who might have been a thoughtful support to that tragic talent that was so extraordinarily both gifted and doomed.

Again, no discussion of biographies of British artists in the first half of the century can be complete without reference to the magnificent second edition of Holroyd's on Augustus John. The first edition was good, and perceptive too, but it has been quite eclipsed by the splendid version produced with all the additional material that the author has been allowed to use with the deaths of the *dramatis personae*.

That expression is not idly used. Dramatic is the word for the hard-drinking, roistering, fornicating cast that is brought

so alive in 630 pages that I finished so sorry they had ended that I began all over again and, still, return to this or that little gem for sheer delight.

It's not utter perfection. Holroyd, for all his prodigious insight does lay down the law a bit too much regarding what is and what isn't good. He would have been wiser to have left it to Wyndham Lewis and Anthony Blunt whose acquaintance with the workings of art were far more profound.

Needless to say, I'm not supposed to be reviewing that book at all. What I should be doing is something on Duncan Grant and John Tunnard. The first is a giant entirely created from the tosh put out by the Bloomsbury Group. Frances Spalding has written a conscientiously detailed book that at first glance vies with Holroyd for research. Very quickly I found my attention wandering. In coming to a new subject, I rather resent potted biographies of all sorts of odd bods who aren't particularly germane to the core of things.

It is irritating to come across gaffes such as the misspelling of Roy Plumley of Desert Island Discs, and a half decent editor would have organised the structure so that we don't miss the wood for the leaves. Maybe too the writing would have been more detached and less excusing for someone who has always come across to me as a thoroughly selfish, nasty piece of work.

Too much is made of Grant's financial sufferings, when the truth was that he came of a feckless, well-connected family while he himself was an inveterate

sponger. His work was regularly bought by family and friends who brazenly puffed superficial pictures in various styles as works of genius.

The account of John Tunnard is a far more elegant affair and more stylishly written with a taut narrative that seldom strays. The book itself is printed on a heavy quality art paper that lends itself to clear printing of a lovely Bembo fount and superb reproductions. These are so good that they reveal what is intrinsically wrong with the modernist flux. Tunnard, like Kandinsky, de Stael and the whole host of imitators and followers down to the present day, simply never learned that precious dichotomy of abstract design and accurate observation because he never properly learnt how to draw. Despite that, there is much that is admirable about his career, his singlemindedness and his sensitivity to texture. He trod a path that was limited in scope and method, this last not always permanent either. Yet there was an integrity about him that I find rather appealing especially as this quality is reflected by the authors as they bend honestly and unflinchingly to their task of a pygmy worth any amount of pointless Grants.

So there it comes again, the great pantechicon of British amateurism lumbering across our insular and provincial stage. Next thing we know there will be a series of books on all the *soi-disant* artists foisted on taxpayers by Art's Council coteries. That will be a real achievement since they will unfailingly pick out even more minor and dated figures than Grant and Tunnard.

Alfred Stieglitz. This publication was devised to promote the artistic in photography, specifically the polished Pictorialism of the European and American photographic secessions. Thus, a volume which opens with the ridiculously pretentious confessions of sepia toning and gum bichromate ends with Stieglitz's *volte face* espousal of Paul Strand

and hard edge, abstract photography. This is a splendid addition to the bookshelf if only because it brings together all the finest Salon photography of the period. It reinforces the contribution of Paul Strand as an innovator (in the years before he descended into travel pictures) while asserting the significance of Stieglitz as an artistic firebrand.

The second volume of John Richardson's biography of Picasso covering the decade beginning in 1907, roughly *Les Femmes d'Alger* to the galumphing Neo-Classical nudes, is now in paperback (Pimlico, £20).

All art books published in America by Abrams are to be distributed by Thames and Hudson.

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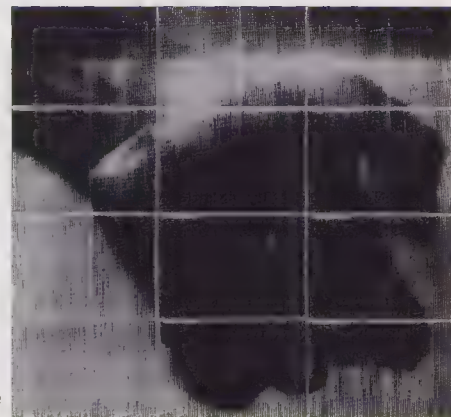
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Glynn Vivian Art Gallery
Swansea (6 June / Mehefin - 2 August / Awst 98)



caps, badges, bags – and even cakes. Mercury, the sponsors of the 'show', produced a 'Mercurycard Special Edition Collectors Series' of four telephone cards, each designed by a major Pop artist. Not only were these utilitarian, but they were limited edition artworks by famous artists, which might even be an investment – the folder containing the cards revealed that two earlier special edition cards were, at the time of the show, worth £250 and £75. Perhaps Mercury (who, incidentally, as well as being a messenger of the Gods was also the Roman god of merchandise, theft and eloquence) could give me a Clive to see whether it's safe for me to hand in my resignation at work yet and head off for snowy white peaks, not of art but of – the other extreme really – Switzerland, and snuggle down with a Spice Girl or five in the smug foothills there where one can ruminate on the origins of the Cosmos tourists as they gaze at the stars in the eternal tax havens above.

The withdrawal symptoms of aestheticus interruptus one might suffer needn't be a problem because the Academy, along with an increasing number of galleries and museums, produces a full colour catalogue of its merchandise for long distance consumers in need of cultural capital or retail therapy. In the last year or so some companies, entirely unrelated to galleries and museums, have come into being to cash in on the commodification of culture boom. These companies, promising Michelangelesque noblesse, are really only interested in the riches in their dedication to the creation of mammon. The objects their catalogues offer, therefore, are no longer memorabilia but unadulterated consumerabilia, the simulacra of an absent experience that is, figuratively and semio-logically, a sign of the times. Card-carrying Marxists (union as well as Mercury) will totally reject all of this commodification simply because it is just that – commodification – accepting neither excuse nor Marcuse as part of their opponents' attempts at justification. But what about you? Where – if at all – do you draw the line on commodification? Is it all bad or is it a question of degree and decorum? Are you a level one purist who sees it all as cultural decline and de-Jeanneretion? Or a level five impurist who enjoys the Duchampian irony of this ready-made cash transformation of cultural to economic capital? (The examples below are not from the Royal Academy's catalogue, but from an entrepreneurial, non-aligned competitor.)

level 1 • the straight and narrow

Some would argue that even such common-or-Giverny objects as posters, greetings cards and 'replica' sculptures are unacceptable because all reproductions lose the quality and integrity of the original as regards to size, colour, surface texture, juxtaposition (if part of a series of images or forms), site (if part of a particular location), or even sight (if sequence or perspective correction had been an integral compositional feature). A poster or print of Christ from the Sistine Chapel is, therefore, unacceptable on every count listed above. Art objects to the Age of Mechanical Reproduction.

level 2 • repetition

Those who accept that level one is OK because it is respectful might have trouble with repeated images because the uniqueness of the original is contravened. Warhol may have artlessly-is-more repeated soup cans, but Monet never intended his *White Water Lilies* to appear on both sides of a shopping basket, or on all four sides of a waste-paper basket. More-is-less for those who call their objection from level two.

level 3 • deformation

At least levels one and two keep the image flat, in an approximation of the original. In level three the image is curved around mugs (Lowry; Millais); reigned-in by the demands of an umbrella (Magritte; Caillebotte); downed and outed on a duvet cover (Duncan Grant); psychoed on to a shower-curtain (Botticelli); and generally stretched beyond credulity on various headscarves,

t-shirts, ties and tablecloths. The image becomes more screwed-up than Greenberg became over the usurping of its flatness.

level 4 • fragmentation

If God is in the details he must have a good sense of humour to include the moustachioed bit of the Mona Lisa on cuff-links (Duchamp), the flaccid watch as a repeated decorative motif on a pair of boxer shorts (Dali), the screaming figure's face on a tie (Munch) and a single sunflower on a notepad cut to shape (Van Gogh). These details and fragments are cut as easily as the Health Service and as adeptly as the Armed Forces. Here is separation with no hope of reconciliation.

level 5 • perversion

In level five separation has become a state of being – an attack on the sanctity of the institution itself. It's the sheer level of tastelessness and depravity that finally upsets the permissive but delights the dismissives at this level.

Using the Mona Lisa as a tea-towel; a Kandinsky as a tray to transport not the human soul but a mug of cocoa; Michelangelo's David as a fridge magnet with a wardrobe of clothes; and last and least – you'll not believe these – boxer shorts with the creation of Adam (the two hands converging on the fly), and a Van Gogh *Starry Night* cushion in which the stars light up when you press the moon...! (The Michelangelo boxer shorts merit a column dedicated to them, which is what they'll get next month.)

Opposite page:

Henry VIII and Wives, placemats (£19.99) and coasters (£9.99),

available from

the National

Portrait Gallery;

Mummy pencil

tins (£4.99)

from the British

Museum;

Josie Firmin

mugs (£8.99)

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Portrait Gallery;

Egyptian Lions

Watch (£26.50)

from the British

Museum

Below:

Plaster

details from

Michelangelo's

David (£24.95

each) from the

British Museum



If you deem all five levels acceptable or even desirable, you're probably unshockable. That may well be because you're visually and morally completely insensitive, in which case you've bought the wrong magazine. My advice is to go back to the Royal Academy shop and buy a copy of the 'Sensation' catalogue. As for the rest of us, it just goes to show that Bell not only got it wrong on one count, but was deficient on another. First, he missed out the credit card on the list of things we need to bring with us to art; but, second, he didn't even begin to list the things we're likely to carry away with us!



Cutting Edge

Rosie Millard checks out the grisly French artist Orlan, who's had more cosmetic surgery than Michael Jackson and looks worse, then attends the opening of The Lux Centre in ever-so-trendy Hoxton.



Pain in the art:
French cosmetic
surgery junkie
(I think you mean
performance
artist! Ed),
Orlan, attracted
more crowds
than a fatal road
accident when
'performing'
recently at
Chapter Arts
Centre, Cardiff

Well, it must be dull in Cardiff on Saturdays. Either that or the student population has a major bloodlust. It was the only possible reason for the ranks of students sat in Chapter Arts Centre for a session from French plastic surgery heroine Orlan. They had block-booked in groups of 30. It's remarkable what work which promises to be 'explicit and may be offensive' can produce.

"I have given my body to Art," assured Orlan, through inky black lips. She tossed back her bobbed hair, currently an intriguing blend of yellow and black. She crossed her chunky legs, at the end of which were improbable yellow and black Spice Girls platform trainers. There's no doubt that when her face is firmly stitched into place Orlan is a groovy fortysomething. The only slightly disconcerting

thing were her horns: kidney-bean shaped insertions of silicone which gleamed worryingly above her carefully plucked brows.

Part of Chapter's 'Body Radicals' season of carnally concerned art (pornography, Cronenberg, S&M, you know how it goes), Orlan was appearing to show us her video and to tell us about her work. Most of us know the story already. Since 1990 she has undergone a series of semi-public operations giving her the chin of Botticelli's Venus, the forehead of the Mona Lisa, the lips of Moreau's Europa. And, lastly, the addition of the horns. A film which we were all excitedly preparing to watch.

"Sorry to have to make you suffer," said Orlan, somewhat unnecessarily. It's not every day you witness a face-lift, up front and in glorious technicolour, at your local arts centre. Suffering? It was what we were

all here for. "I hope I don't pass out," enthused the woman sitting next to me. I advised her simply to look at her feet during the gory bits. It's a failsafe technique. "If there are any of you left in the hall afterwards we will have a talk," continued Orlan through her translator, a fragile woman called Dominique. We all settled back in readiness to be shocked.

It must be said that Orlan's work in the name of art, which is done under local anaesthetic, doesn't look much like fun. We saw two operations: firstly a lip-enhancing number involving needles injecting collagen underneath her Cupid's bow; and secondly, the one inserting the horns into her temples. During the first, the whole lip was pulled back and re-stitched, leaving a glistening lip-line of blood on which the camera lingered

greedily. One person left the auditorium. During the entire procedure Orlan was lying fully conscious on an operating table, wearing a sequinned robe, apparently from a 'top French designer', waving large plastic crosses and reciting poetry. Thin French men in surgical gowns wandered about eating grapes. A large green pepper hovered into view. The overall effect was somewhere between a 1974 pop video and a medical student piss-up.

Meanwhile on stage Orlan, via Dominique, read laboriously from a 12-page text to illuminate the goings-on. "In French, 'interventional' means 'operation'," she announced. "I consider my intervention an integral part of my work." Leaving the audience no wiser as to what this meant, she ploughed on. And on. It was a parody of what I imagine excites the French intelligentsia. Orlan guided us through the murky waters of the Medusa as vagina, religious iconography, hyper-adaptation, rites of passage, Paco Rabanne, Antonin Artaud and various plastic surgeons. We heard about her early life, her desire to get away from the French obsession with looks, her need to de-mystify the surgical act, and her invention of Carnal Art (whatever that is).

All the time on screen her face was being altered. At one point her ear disappeared completely behind a curtain of skin. Little cries exuded from the auditorium. Several people left.

At least she doesn't have any ambitions to start a trend. She revealed that during a trip to San Francisco she had come into contact with a score of S&M worshippers. "They asked me to direct their forthcoming operations. To help them have horns on

their head too. It was terrible! They wanted to be part of a group. That's not at all my point." A flicker of disappointment ran through the block-booked students.

After about an hour of this, Orlan's 'performance' at last came to a close. "I compare myself to a high level athlete," she told us. "I have given my body to Art," she repeated, as if we had forgotten. "After death it will not be given to science but to a museum. It will be the centrepiece of a video installation." Let us hope it will be more interesting than her current production. Otherwise future generations will be mystified as to the point of France's most famous performance artist.

For a more polished approach to 'time-based art', it was off to Hoxton Square, EC2 and the opening of the Lux Centre. At a cost of £4 million, 3 from Mr Lottery, London Electronic Arts and the London Film Makers' Co-op have got a snazzy new home which opened with some razmatazz.

Above:
Stasi City
by Jane and
Louise Wilson at
The Lux Centre

Below:
The Lux Centre
has opened for
film freaks in
Hoxton Square,
EC2

Housewatch, a group of six artists, had built a rectangular 'Conservatory' in the leafy centre of the square. This was a large structure onto which was projected a series of films. As the night drew in the film became brighter and brighter, and through the autumn leaves one could see images of naked bodies, flowers and pools of water.

"Our main thrust is to be proactive and to commission," said LEA director Michael Maziere, "to give opportunities for artists at a rate that no-one else can compete with."

He then gave me a swift dash through the building; it's impressive stuff. Non-linear editing suites, a vast dubbing area, beautiful large galleries with nice little extras like blinds which can be pulled down and reveal projected images right across the square. The centre is open for commercial trade which, it's hoped, will pay the bills and fund the commissions.

For the opening do, Angela Bulloch had arranged four sofas along each side of a small room. Each faced a television monitor on which was playing a mute video. The idea is that you sit down and, hey, it was spooky. The sound came on. "The videos are all from our archive," said Maziere. "We have tapes going back to 1976.

Work from all the most important video artists around the world." It was quite a giggle. Hopping around the sofas you could play a sort of ironic Musical Statues to eclectic sounds from a German group, New Order, and Mrs Thatcher.

In the main gallery was *Stasi City*, a video production by Jane and Louise Wilson. The Wilsons had gained access to the Berlin headquarters of the East German intelligence service, long since abandoned. Long shots panned down empty corridors, up and down through lift shafts and across scary metal doors and plates. These were more than enough to imply what went on when the building was in use. For true shock value, forget about scalpels and Elastoplast... even if you are wearing a Paco Rabanne dress at the time.



Jenny Saville



"It will never be in the forefront of art again." 'It' is 'painting' and the words are Jenny Saville's. "So many people think that the time is over for painting," she continues with a grin of resignation, "and I have to admit that I've got doubts too." Saville is 27, has wanted to be a painter since the age of eight and still has ambitions to paint as well as her heroes Chaim Soutine and, at his fresh best, de Kooning. "Some people today dismiss your work solely on the basis that it is painting. It's difficult to retain your confidence surrounded by so many doubters and negative pressures." ►

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**"I want to play with paint more than I do
and exploit that secret dialogue which
exists between the paint and the viewer."**

One might disregard Saville's lack of confidence as just the latest scare-mongering in a long list of similar exaggerations uttered by artists, since 1839 in fact when Paul Delaroche announced on first seeing a photograph: 'From today painting is dead.' Of course, Delaroche was wrong, but if death hasn't yet been certified, the invention of photography, with its releasing of painting to pursue innovation for its own sake, could at least be said to mark the beginning of a terminal road in which the 1990s, with its institutionalised apathy towards painting, marks the final bedside vigil. Whether some of us like it or not we are living through a period in which most painting is either dully conventional or, by traditional critical criteria, unrecognisable as painting except in so far as it uses the same raw material. The truth is that the overwhelming majority of students have no interest in painting because it doesn't touch the G spot of wonder and appreciation aroused only, apparently, by the gimcrackery of electronics. It seems that the period of great western painting, which began so auspiciously around 1250, has come to a close. We are now entering a new era in which the criteria formerly applicable to the evaluation of art are redundant. This is especially true with painting where the more superficial the image produced the more immune to criticism it appears to be: there isn't much to look at therefore there isn't much on which to form an opinion. This provides nothing less than a charlatan's charter, an incitement to produce bland work in the hope that a 'curator' will discover significance in it and promote it. This is also the process by which complete nonentities conquer the heights of eminence.

Saville's doubts are apparently well founded and reflect wider fears among

painters and would-be painters that they are being ignored and overtaken, even made redundant by technology and official indifference. Saville herself has to admit that her work appears dull when compared to the impressive and dazzling nicknackery produced by new technologies. In comparison to this razzmatazz, more conventional painting has come to look predictable and formulaic. Its qualities may still appeal to those appreciative of an art which burns on a slow fuse and which arouses subtler, more refined sensibilities, but it can scarcely be said to matter. Originality has ceased to exist in painting. Even painters in the allegedly 'innovative' 'Sensation' show flounder helplessly, forced to ape previous styles.

Despite the gloomy prognostications of those eager to catch the eye of the Serota Tendency, painting is not dead, though the diagnosis does look increasingly bleak. There remains promising painting around, but the lack of institutional support for it has the effect of discouraging the young from embracing painting as a career. This is not the fault only of the Serota Tendency. For all the diversity existing in contemporary painting, there seems little work of any ambition in terms of grand theme or inspired execution. One yearns to see any artist, young or old, attempt something genuinely difficult. Most painters are reduced to repeating saleable mannerisms. On one side there are academic painters producing varying degrees of conventionally competent work for commercial galleries to sell to those requiring pleasant pictures. In this category little is produced that is capable of making the heart beat faster. Then there is another academy of predominantly younger artists who, eager to impress with their independence from moribund academic tradition, produce work of a

nature which has more to do with career strategy and gaining attention (or notoriety) than with a desire to add seriously to the language of painting. In this category one would place many of those exhibiting in the current John Moores Exhibition in Liverpool, a show chosen by a travelling troupe of Serota Toadies. In the Moores, trademark styles, recognisable from numerous Arts Council touring shows over the last few years, which are for the most part bereft of any real technical or formal accomplishment, provide a cavalcade of tiny observations and trivial ideas. Most of these artists deal ironically with the dreaded 'modes of representation' i.e. they are obsessed with painting about painting or, otherwise, painting which reflects upon the nature of images in the most stultifyingly obvious way. Short of having observed anything in the world around them, or having something worthwhile to impart, their subject can only be representation itself. This can be momentarily diverting, more often it is hackneyed and boring. In this category less is definitely less.

With painters such as Gary Hume, a bewildering, inverse ratio of value applies by which the emptier the painting is, the more attention it gains and the more praise it receives. The real irony is that those who say painting is extinct, actually support and promote young painters (like Hume) whose demonstrable lack of ability furnishes the most convincing evidence that they may have a point.

Previous page

Left:

**Shift, 1996/97,
oil on canvas,
330x330cms
(All pictures
courtesy of
The Saatchi
Collection)**

Right:

**Hybrid, 1997,
oil on canvas,
8'x7'**

This page:

**Trace,
1993/94,
oil on canvas,
7'x6'**



There are painters in between these two deadly academic extremes, mostly of the middle generation who, because the State Academy of Contemporary Art only supports younger artists, rarely get their works exhibited. It is extremely rare when studying work in this category that it makes one sit up and take notice. Even those who fall into this category who have received great acclaim produce work which fails to live up to the billing. Look at the praise heaped on even a major artist, Howard Hodgkin for example, and yet consider how negligible his work is when compared to the undisputed masterpieces of the past. If you doubt what I say, go and see *The Blinding of Samson* by Rembrandt currently on loan from Frankfurt to the National Gallery and ask yourself if any painting produced by a British artist in the last fifty years comes anywhere near it. The only possible conclusion one can arrive at is that the 20th century represents a marked tailing off in the ability of painters. Let's tighten the noose a little: can you name a single great painting by a British artist in the last twenty years? (Lucian Freud's work appeared hopelessly exposed when hung in the National Gallery.)

Top:
Branded,
1992,
oil on canvas,
7'x6'

Right:
Prop, 1992,
oil on canvas,
7'x6'

Below:
Plan, 1993,
oil on canvas,
8'x7'

The reason for this paucity of outstanding work can in part be explained by the comprehensive commercialising of art that has occurred in the last hundred years. The private gallery network and the art market, both essentially inventions of



this century, have changed the nature of artistic production in such a way as to work against, for example, a painter lavishing time and effort on a major statement. Instead, there is a concentration on flooding the market with works that are merely saleable. High production is essential and unless an artist paints superficially, or in long series of variations on a theme, he won't make an adequate living. Another drawback is that dealers are essentially shopkeepers and they want their artists to produce only what they can sell, hence the establishing of 'trademark' styles and the merchandising mentality accompanying it.

The drift of art education away from encouraging the refinement of skills has also played its part in killing painting. The visual skills necessary to produce great art, being hard to acquire and then harder to refine further, are now no longer encouraged as essential. Other easier routes to potential artistic celebrity are on offer. This is the reason why, to those armed with a knowledge of the past's finest, it is hard to applaud representational painters who so brazenly parade their inadequacies apparently in the belief that their shortcomings will go unnoticed by critics and curators no longer capable of recognising quality anyway.

So Jenny Saville could be at the end of the painting tradition as we know it. She is likely in the future to be looked upon as a dinosaur stoically refusing to accept that bad painting is the equal of good, while steadfastly ignoring the publicly-funded, conceptual gravy train.

She was born in Cambridge in 1970 where her father was a headmaster soon to be a schools' inspector. Being gifted academically her parents believed she would go up to university, but a relative



persuaded her to try for Glasgow School of Art, an option to which she was attracted because she admired some of its recent painters. Once installed as an undergraduate she paid her own way through college by performing the usual menial tasks. Apart from finding her feet artistically, the most important thing that happened in Glasgow was that she began supporting Rangers, which is potentially a more revealing clue to her personality than it may sound. Rangers win every week because they are a rich club among paupers and play teams who, by English standards, are little above the level of pub elevens. Saville obviously likes winners, or may be it was because her boyfriend supported Rangers and frogmarched her to Ibrox. Formerly she supported a team of losers, Ipswich Town. I wouldn't want to labour this point but the fact that she could be leaned on to alter an affiliation may indicate a willingness to please which, at a moment of chronic insecurity, might lead to her giving up painting. It's a thought, or thereabouts.



When she left Glasgow, having sold all of her degree show and paid off her debts, art dealer Charles "Wrap 'Em Up" Saatchi saw one of her works illustrated in a magazine and, as is his wont, decided instantly to buy everything he could lay his hands on, even approaching buyers from her degree show. He offered to support her for a year and to give her a show at the end of it in his gallery. Typically, he agreed to buy the entire year's work before it had been painted. This was music to the ears of one who was leaving college free of debt but with no work left to sell. Saville explains that all she has ever wanted to do is paint and this was an offer she couldn't possibly refuse. I believe her when she tells me she has no career ambitions except to be able to paint better.

She has formulated no career strategy because she is intelligent enough to realise that, in the end, after she is dead, only the quality of the work matters. Saatchi enabled her and continues to enable her to pursue these simple aims. It hasn't made her rich, as many suspect it has. "I'm skint," she is quick to inform me. This is because she produces so little, two pictures most years, three in a good one.

At the end of her first year with Saatchi, she exhibited, to blanket publicity and knee-jerk encomia, seven huge paintings of composite fat women, part model and part Saville herself. Incidentally, Saville is an attractive woman of normal-ish size, not at all the tub of lard one half expects to waddle through the door. Her pictures, however, depict the sort of women whose arses start at their knees and who leave hapless fellow passengers four inches of bus seat to sit on.

These pictures were explained at the time as a blunt attempt to come to terms with that which in normal circumstances is considered best left covered up or, as Grandma Kent put it with a delicious Freudian slip of spelling, "what it is like to occupy a body that deviates from the cannon" – only to turn up alongside a Howitzer perhaps. The works were promisingly painterly but were also, and this is crucial, fashionably feminist in having words scrawled over parts of the body – 'SUPPORT' on a pendulous breast for example. Several pictures featured contour lines drawn on the flesh like those apparently used by cosmetic surgeons before carrying out liposuction, a procedure which if it had been performed on these specimens would have caused a

sharp rise in the water table. All of this forcing of the meaning was a mistake and looked like an immature attempt to explain what ought to have been properly indicated in the paint itself. It was a device which succeeded in reducing the pictures to mere illustrations of familiar feminist whipping boys. The words and contour lines also served the function of giving critics an angle to write about, always useful. Looking at them only as paintings they were ambitious beyond belief for a recent graduate of 23 and the suggestion of more convincing things to come just about justified the ugliness inflicted upon the viewer.

There were faults. To start with Saville clearly experienced difficulty keeping the paint alive and descriptive across a large expanse of flesh (she still does), but she was trying hard to do what won't come naturally unless, that is, you are one of the divinely chosen, Degas for example. Interestingly, in later life when his eyes were acting up, Degas had a similar problem of keeping pastel and oil vivid across a form, something which had been second nature to him even as a teenager. Like Degas's alleged 'great' late style, which is actually incompetence caused by purblindness, Saville often fills in areas with speculative marks which don't ring true. More recent works, the unconvincing 'collage' paintings in the 'Sensation' show for example, are broader in treatment but so far equally flabby and imprecise.

Subsequent to the Saatchi show, she spent a year in Connecticut on the

holiday camp for painters run by American collectors of British art, Bob and Susan Summers. She now lives in London, where her fingernails are unrepresentably gnawed, she smokes non-stop, often exhaling from the side of her mouth like a Greenock stevedore, and lives with the equally promising painter, Paul McPhail, who is also as beset by doubts about the future of painting as she is herself. She teaches at the Slade and at Norwich, likes Degas's *Woman Combing Hair* and Rembrandt's *Bathing Woman* in the National Gallery, and admires Sargent's painting but thinks his subjects unworthy of such a talent. Clearly, she is a person of natural good taste with a social conscience.

Visiting medical museums is among her favourite pastimes and, like Francis Bacon before her, she reads avidly medical textbooks, especially those featuring pictures of grisly deformities and necrotising diseases. Similar grotesqueries, large heads, are the subject of work she is producing for a show hopefully at Larry Gagosian in New York late next year.

Four years on, Saatchi is still buying what small quantity of work is produced, and is behind next year's show. For the time being, Saville, who is not, like some of her contemporaries, a permanent fixture in the newspaper gossip columns, concentrates only on painting: "I don't worry about anything else," she says. She struggles, she admits, to striking the right balance in the painting between the lusciousness of the medium, which she finds seductive in itself, and the need to retain some contact with the subject without becoming enslaved to illustration. "I need to balance the playfulness of the paint with the illusion," she tells me, putting her finger on precisely the quality that makes a painter rise above journeyman ranks. "I want to play with paint more than I do and exploit that secret dialogue which exists between the paint and the viewer."

She concedes that it is all a very slow process, requiring constant revision of what has been done such that a painting comes to contain within it a record of its own evolution. Paraphrasing de Kooning she sums up: "By the time I die I want to have made a painting that I love. That'll do for me."

Being so young she has plenty of time to achieve her ambition unless, of course, the idlers and doubters eventually parade her as a convert.

**Propped, 1992,
oil on canvas.
7'x6'**





Architecture is Queen of the Arts so which works of art have inspired our most acclaimed architects? We asked five of them to nominate their top 5 works of art. In the second of a two-part series Piers Gough and Terry Farrell state their preferences.

PIERS GOUGH Works include: alterations and additions to the National Portrait Gallery, London; The Circle (housing), London; China Wharf, London (**Above**); Public Toilets, Westbourne Grove, London.

It is impossible for me to name five works of art without some very artificial narrowing down. So nothing pre-20th century, which saves all those obvious architecty things like Antonello da Messina's *St Jerome in his Study*. Then again, the 20th century doesn't rule out di Chirico, Magritte etc., so my choice will have to be limited to the living.

(1) When I came to London's Architecture Association school in 1965, Pop Art was at its zenith. It seemed so much more exciting and relevant than the then current Brutalist style of architecture. We

started designing buildings that looked like cameras or car crashes. While English artists were more questioning and charming, the Americans seemed to be having a swell time making very big, brash, direct painting, leaving the viewer to feel disturbed. The times were a strong mixture of complete optimism and dread of nuclear annihilation expressed here through Aldermaston marches and anti-Vietnam demos. James Rosenquist's huge *F-111* caught these two moods – the danger of world power against human frailty that could turn us all into tinned spaghetti.

(2) Fast forward to the '80s when my father had a show of his sculpture in the short-lived Abrant Gallery in Charterhouse Square, London. The second exhibition was of work by unknown students, Julian Opie, Lisa Milroy and Andrew Carnie. I can still picture the spot on the wall where Opie

exhibited some tumbling painted metal postcards which presaged those wonderfully exuberant coarse pieces like *Eat, Dirt, Art History*. I knew at the time I would regret not buying and have ever since.

(3) Around that time I did a collaboration with Tony Cragg at the ICA. He was already living in Germany and it was left to me to get it together. The affordable cheap wine we bought didn't stain or make smelly the cut out plywood shelves that were the basis of the sculpture and the piece was really a bit of a flop – probably Tony Cragg's only flop. Obviously the post-arte povera, witty transformations of found material is a strong English tendency, but Cragg's additional poetic understanding of worked materials gives his sculpture a terrific sensuality. I would give anything (except the six-figure asking price) for the dice-covered *Secretions* of 1996.

TERRY FARRELL**Works include:**
Embankment

Place, London; Vauxhall Cross (M16 headquarters), London; Alban Gate, London; Sainsburys, Harlow.

(4) I do have a painting by Rosa Lee, an artist who mixes the sensual paint handling of Thérèse Oulton with a pop sensibility for pattern and artificiality. Actually I prefer a newer work which is still at the Todd Gallery, London, *Conceits 2* (1994). But it's always the way when you buy something, you want the next best thing.

(5) Trustee nepotism prevents me selecting from the brilliant installations of Artangel or the Chisenhale Gallery, London. So for rather obvious architectural reasons I would take Toyo Ito's installation at the Victoria and Albert Museum's Japanese exhibition in 1995. A brilliant evocation of the layering of modern Tokyo, with moving images on the floor, ceiling and walls.

The National Aquarium, model, by Terry Farrell and Partners. Photograph: Andrew Putler

There cannot be such a thing as five favourite works of art as the variation and richness of art cannot be contemplated like the Eurovision Song Contest or Miss World Competition. So here are five things that I like simply because they have been in my thoughts lately.

(1) I have just read a wonderful book called *How the Irish Saved Civilisation* by Thomas Cahill. It struck me just how wonderful the Book of Kells is, and what a triumph of the spirit to sit in candlelight in the Dark Ages of Europe after the fall of the Roman Empire, when civilisation almost vanished from the face of the earth, and produce this beautiful manuscript with its extraordinary illuminated lettering.

(2) I am designing a gallery in Scotland which will be somewhat unique in that I am collaborating with Eduardo Paolozzi, whose work will be the primary exhibits in the gallery. His whole *oeuvre* has been very much in my thoughts lately and I particu-

larly like his prints and a poster for the Imperial War Museum's catalogue of weapons, modern armoury and aeroplanes etc., all made into a beautiful, if not subliminally sinister, abstract collage.

(3) My wife has been commissioning art works for some of our buildings and I really like the ceramics that are being made by some of the artists in London today. Roger Law, whom I have known for a long time, collaborates with Janice Tchalenko and together they have made some wonderful ceramic lizards, snakes and toads on pottery items. Also, Kate Malone has produced dazzling lustres and colours in her pumpkin tureen and sea-life pots.

(4) Tintoretto and his work in the Scuola di San Rocco in Venice. When I saw this building 15 years ago I was overwhelmed by the energetic exuberance of his paintings. It is an extraordinary thing to visit and contemplate a complete building interior with giant paintings over all the walls and ceilings.

(5) I met Sokari Douglas Camp through her architect husband and as a result have obtained two of her pieces, now installed in our living room. My favourites of her work are the large scale, extravagantly eclectic sculptures of African women.



FOCUS ON THE SOUTH, EAST & SOUTH EAST

by Nicholas Curley

As usual the regions accommodating a third of the British population receive short shrift in *Art Review* compared to, say, Scotland or Wales whose populations would fit comfortably into any one of them. The great drawback in the regional south east is its proximity to London, a city whose blockbuster attractions overshadow even the better aspects of what goes on outside. The fact is that municipal galleries in Southampton, Brighton, Eastbourne, Norwich, Ipswich, all have excellent collections of historical and particularly 20th-century British art while commercial art galleries such as Star Gallery in Lewes, Alresford Gallery in Alresford, Hampshire, the Beatrice Royal Art Gallery in Eastbourne, and Chappel Gallery in Chappel, Essex, all promote work by artists who, if they are not one and the same, are at least as capable as those showing in the smoke. *Art Review* rarely mentions the work done by such as Alresford Gallery, which, against the grain of contemporary art, helps exhibit the work of those more conventional artists whose observations of the world strike a chord with everyone and not just a few initiates. The qualities of the works by those represented by such galleries are self-evident for all to observe. Just because they don't make a din is no reason to suspect that they are dead. Far from it.

One place that does make a din, what with its glitzy, star-encrusted openings and lavish publications, is **Goodwood Sculpture Park**, set in 20 acres of woodland. It was set up three years ago by Wilfred and Jeannette Cass as a charitable foundation in an act of benevolence of the sort on which all the arts are so reliant. In a comparatively short time it has grown into one of the major venues for sculpture in the south and the grounds, around Hat Hill House, contain an anthology of large-scale recent British sculpture from Anthony Caro to David Nash, Mach, Woodrow ... not to mention the obligatory crazy paving courtesy of Richard Long. As Wilfred Cass has said: "What we're trying to do is to give people an overview of what's happening in contemporary British sculpture. It means you are living slightly dangerously but there just isn't anywhere else in this country where this has been attempted." All the works are on loan from the sculptors and are for sale so the work on display is

constantly changing. The park may be viewed by written appointment or by telephoning 01243 538449. Alas, you've missed it for this year but it re-opens next year in April.

In the same general neck of the woods is **Pallant House** in Chichester, a significant domestic collection of 20th century British and European art with an ambitious programme of changing exhibitions. Currently showing is a collection of **Shell graphics** from the National Motor Museum, Beaulieu which includes works from the period of great British art this century when artists were versatile enough to turn their hands to producing recognisable poster designs one week, war art the next, and a textile design the week after. Perhaps one of the qualities associated with artists which has been lost in the most recent generation of British artists is humility, which has been replaced by risible pretentiousness.

Arguably the great centre for art outside London in the south is the "sweet City" of Oxford, closely followed by its varsity equal Cambridge. Apart from presenting what is an anthology of historical British architecture in its colleges and churches, those "dreaming spires" of proverb (a poem actually, but never mind), the **Ashmolean** is one of the muse-



Above: *The Extended Shadow* by Shirazeh Houshiary, at Goodwood.

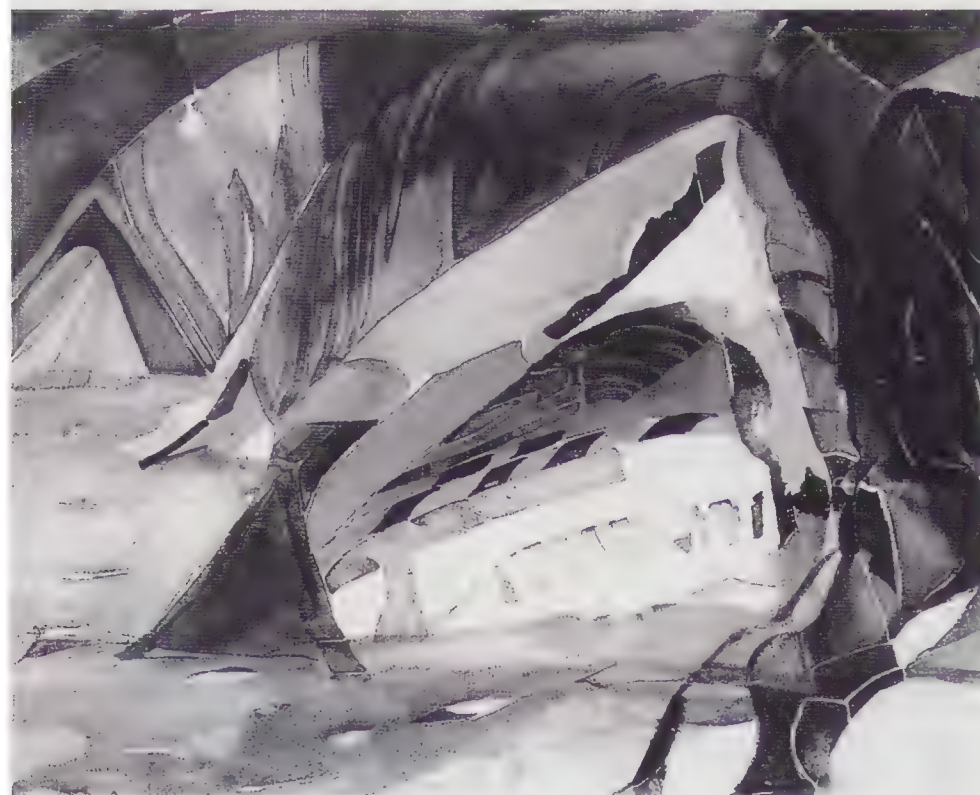
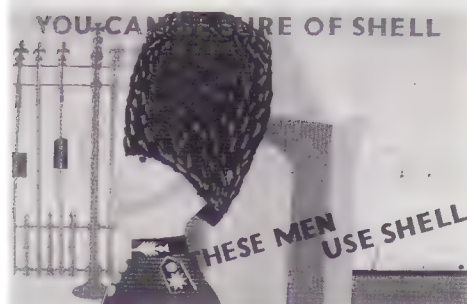
Below: *Six Stone Circles* by Richard Long at Goodwood.



ums, like many other national institutions, of which a cultivated person will never tire. Miraculously, given its impecunious state, it doesn't charge for entry and gives access to rarely equalled paintings, drawings and antiquities. Whenever you go you will find that there is a temporary exhibition worth seeing. On my last visit it was a scholarly exhibition of drawings by the Carracci family which I will probably never forget. The personality of the three members, Annibale, Agostino and Ludovico came across loudly and clearly in drawings which at first sight appeared more or less the same. It is the skilled curator who can exhibit work such that fine distinctions of style and approach are made obvious to those of us who are not capable of recognising such things by ourselves. The Ashmolean is the sort of smallish institution which inspires affection in its frequent visitors and supporters. If you're a glutton for punishment you can then walk the short distance to **Christ Church Picture Gallery** where other small treasures may be searched out.

In days gone by the **Museum of Modern Art** in Oxford, one of the Arts Council's major clients (£420,000 pa), put on exhibitions which compelled attendance for their historical interest. More recently, MOMA has lapsed into producing the same diet of conceptual and minimal material (of the description which has been conspicuously endorsed here, there and everywhere else by the Arts Council), which is neither quite as necessary to see nor quite as appealing when it's forced upon you. Currently they are showing an exhibition of work by Yoko

Ono, the Fluxus artist (I don't know what it means either, and I don't care) who, at the opening of an exhibition of her work in London in 1966, pulled a Beatle and fluxed him good and proper. Whatever a Fluxus artist is I'm sure it's all very avant garde and theoretical and involves not very much masquerading as a great big intellectual deal, i.e. it's boring as hell to look at. Just because she owns half of New York it doesn't mean she can't be a heavyweight artist. Rubens was a landowner; Turner was a regular little Harry Hyams as well.



Above left: Guardsmen Use Shell by Ben Nicholson, 1938, from The Shell Art Collection at The National Motor Museum, Beaulieu, on show at Pallant House, Chichester.

Above: Journalists Use Shell by Hans Schleger (Zero), 1938, from The Shell Art Collection at The National Motor Museum, Beaulieu, on show at Pallant House, Chichester.

Left: Celtic Coast: Pen-Yr-Afr by John Addyman, watercolour, 38cmx57cm, at Chappel Galleries, Chappel, Essex.

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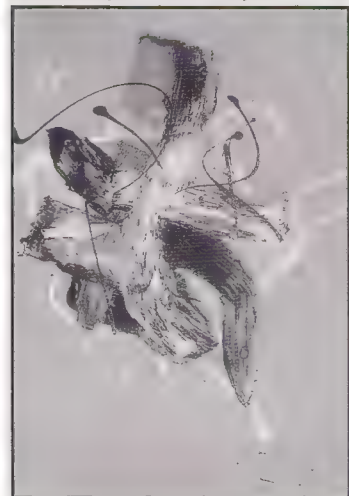
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LONDON

198 GALLERY

198 Raiton Road, Heme Hill, SE24. Tel: 0171-978 8309. Fax: 0171-652 1418. Email: 198gallery@globalnet.co.uk VVs http://www.globalnet.co.uk/198Gallery Tube: Brixton, Heme Hill. Opening times: Tue-Sat 11-7. Culturally diverse arts.
Nicholas J D Kulkarni: abstract painting on canvas & acrylic, 12 Dec to 24 Jan.



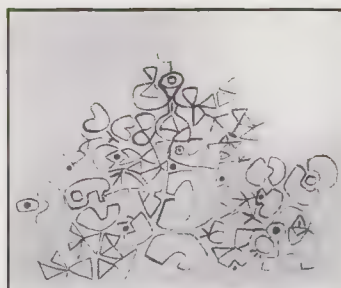
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30 Museum Street, WCI. Tel: 0171-637 3981. Fax: 0171-631 0575. Tube: Tottenham Court Road, Holborn. Opening times: Mon-Sat 9.30-6. 18th-20th C watercolours and drawings.
500 Drawings and Watercolours for Christmas (£15-£250), 27 Nov to 23 Dec.

AIR GALLERY

32 Dover Street, W1. Tel: 0171-409 1255. Opening times: Mon-Sat 10-6.
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ALAN CRISTEA GALLERY

31 Cork Street, W1. Tel: 0171-439 1866. Fax: 0171-734 1549. Tube: Green Park. Opening times: Mon-Fri 10-5.30. 20th C & master graphics, publishers of major contemporary artists.
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ALBEMARLE GALLERY

49 Albemarle Street, W1. Tel: 0171-499 1616. Fax: 0171-499 1717. Tube: Green Park. Contemporary British and European paintings, sculpture and graphics.
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157 Farnham Road, EC1. Tel: 0171-278 5666. Fax: 0171-278 9666. Tube: Farnham. Opening times: Weekdays, 9.30-6. Contemporary British and international paintings, sculpture, illustrations and photography.
Solaris: photographic work by Ben Wood including still lifes, architectural & marine landscapes in the UK, USA & Portugal, to 5 Dec.
Wheel of Fortune: contemporary paintings by Seamus McKinley - satirical realist

Interpretations of old master paintings on Christian & mythological themes, 8 Dec to 19 Dec.

Altered States: London Photographic Awards, 5 Jan to 20 Feb.

ALTERNATIVE ARTS

47a Brushfield Street, E1. Tel: 0171-375 0441. Open: Tue-Sat 10-5. Temporary art galleries in empty properties, exhibiting work by new artists.
Alternative Art Market: up to 25 artists at a time exhibiting for a day, 10-5, Sundays to 21 Dec at Old Spitalfields Market, Brushfield Street, E1.

ANNE FAGGIONATO

Fourth Floor, 20 Dering Street, W1. Tel: 0171-493 6732. Fax: 0171-493 9693. Tube: Oxford Street. Bond Street. Opening times: Mon-Fri 9.30-6. Sat 10-1.
Screen: portfolio of 11 screenprints made by 12 London-based artists - Darren Almond, Jake & Dinos Chapman, Mat Collishaw, Anya Gallaccio, Siobhán Hapaska, Abigail Lane, Georgina Starr, Gillian Wearing, Sam Taylor Wood, Cerith Wyn Evans & Catherine Yass, 27 Nov to 22 Dec.

ART FIRST

9 Cork Street (first floor), W1. Tel: 0171-734 0386. Fax: 0171-734 3964. Tube: Green Park. Opening times: Mon-Fri 10-6, Thur 10-8 by appt. Sat 11-2.
Barbara Rae: new paintings & prints, 25 Nov to 23 Dec.
Sarah Chalmers: new paintings, 12 Jan to 28 Jan.
Stand 31 at Art '98, 21 Jan to 25 Jan.

ARTSHOUSE

Dorset Street, Marylebone, W1. Tel: 0171-224 7172. Fax: 0171-224 7 82. Tube: Marylebone. Baker Street. Opening times: by appt. English contemporary art. Prices £200-£5,000.
With & Against the Times - first solo exhibition of RA graduate Christopher Thompson, to launch the Artshouse Gallery (£200-£2,000), 5 Dec to 31 Dec.
English Contemporary: a mixed exhibition of paintings, prints & sculptures, from Feb - all year except at times of solo exhibitions.



Oil on canvas (detail, 1997, 39"x40") by Christopher Thompson at Artshouse.

BACKROOM

9 Fortismere Avenue, Fortis Green, N10. Tel: 0181-444 9523. Tube: Highgate, Crouch End. Opening times: By appt.
Like Shattered Pottery Poetry: small-scale installation of small paper pieces (£50-£500), to 14 Dec.

BANKSIDE GALLERY

48 Hopton Street, Blackfriars, SE1. Tel: 0171-928 7521. Fax: 0171-928 2820. Tube: Blackfriars. Opening times: Tue 10-8, Wed-Fri 10-5, Sun 1-5. Royal Watercolour Society, Royal Society of Painter-Printmakers & contemporary.
Christmas Crackers: modestly priced prints & watercolours, 6 Dec to 23 Dec.
The 3rd British International Miniature Print Exhibition, 14 Jan to 1 Feb.

BARBICAN ART GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141. Tube: Barbican. Opening times: Mon, Wed-Sat 10-6.45, Tue 10-5.45, Sun 12-6.45. Public art gallery showing chiefly 19th & 20th C art.
James Ensor (1860-1949): Theatre of Masks - a full retrospective of Belgium's foremost expressionist artist, to 14 Dec.
Don McCullin: Sleeping with Ghosts - the life's work of one of the world's greatest photojournalists, to 14 Dec.
The Art of the Harley: thirty of the world's best customised bikes, 22 Jan to 26 Apr.
Shaker: The Art of Craftsmanship - a celebration of Shaker ideals & their workmanship, 22 Jan to 26 Apr.

BARBICAN CONOURSE GALLERY

Barbican Centre, Silk Street, EC2. Tel: 0171-638 4141 x 7515. Fax: 0171-256 8580. Tube: Barbican. Opening times: Mon-Sat 10-7.30, Sun/bank hols 12-7.30.

Valo: A Festival of Finnish Culture, including - Talvi: Finnish contemporary textiles, to 1 Jan.

Esko Männikkö: photographer who depicts the hard lives of rural Finns without romance or nostalgia, to 1 Jan.

Rae: Janna Syvänoja - works from jewellery to installation made with natural materials such as seed pods, leaves and recycled paper, to 1 Jan.

Lastu: five members of Fiskars Cooperative Society have been selected to exhibit examples of their impeccably crafted work, to 1 Jan.

Inventing America Festival Prints: prints from Lincoln Centre archives, including Motherwell, Rauschenberg, Warhol, Stella & Frankenthaler 24 Jan to 26 Feb.

BCA - BOUKAMEL CONTEMPORARY ART

9 Cork Street, W1. Tel: 0171-734 6444. Fax: 0171-287 1740. Opening times: Mon-Fri 10-6, Sat 10-2. International contemporary artists.

Luciano Castell: new paintings and photography, to 11 Dec.

Group Exhibition: paintings, works on paper & sculpture by Fetting, Penck, Immendorf, Hockney & Lupertz, 15 Dec to 24 Jan.

BEAUX ARTS LONDON

22 Cork Street, W1. Tel: 0171-437 5799. Fax: 0171-437 5798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C British art incl leading sculptors.

Michael Taylor: recent paintings, to 8 Dec.

Mixed Show: paintings & sculpture, 11 Dec to 30 Jan.

BELDAM GALLERY

Wilfred Brown Building, Brunel University, Cleveland Road, Uxbridge, Middlesex. Tel: 01895-273482. Fax: 01895-203250. Tube: Uxbridge. Opening times: Mon-Fri 9-5 (closed bank hols).

The 3rd British International Miniature Print Exhibition (touring exhibition from Off-Centre Gallery, Bristol), to 19 Dec.

Touch Wood: sculpture by John Phillips - a retrospective from his residencies at schools, 12 Jan to 13 Feb.

BELGRAVE GALLERY

53 Englands Lane, NW3. Tel: 0171-722 5150. Fax: 0171-722 0858. Tube: Swiss Cottage, Belsize Park. Opening times: Mon-Thur 10-6, Fri 10-4, Sun 1-4. Contemporary & 20th C British art.

Affordable Abstracts & Prints: artists include Davie, Frost, Gear, Hepworth, Hilton, Pasmore (£100-£500), 30 Nov to 19 Dec.
5 go to Cleveland: Cullin Bantock, Denis Bowen, Tim Cousins, Peter Davies & Germaine Dolan share a view, 14 Jan to 30 Jan.

BEN URI ART GALLERY

26 Albert Street, NW1. Tel: 0171-482 1234. Fax: 0171-482 1414. Email benuri@ort.org Ws http://www.ort.org/benuri/ The Ben Uri Collection: a customised selection from over 800 works by 19th & 20th C Jewish artists, available for hire.

Full cultural programme: phone for details.

BERKELEY SQUARE GALLERY

23a Bruton Street, W1. Tel: 0171-493 7939. Fax: 0171-493 7798. Opening times: Mon-Fri 10-6, Sat 10-2. 20th C master graphics & sculpture, limited edition prints. Work available by Piper, Moore, Chadwick, Picasso, Hockney, Sophie Ryder.

BERNARD JACOBSON GALLERY

4a Clifford Street, W1. Tel: 0171-495 8575. Fax: 0171-495 6210. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-1. Modern and contemporary British paintings, drawings, sculpture and prints.

Mixed Gallery Artists: painting & sculpture, modern & contemporary (phone for details), throughout winter.

British Modernism: Henry Moore, Barbara Hepworth, Ben Nicholson, 2 Dec to 20 Dec.

BRITISH LIBRARY

Great Russell Street, WC1. Tel: 0171-412 7111. Fax: 0171-412 7268. Tube: Holborn. Opening times: Mon-Sat 10-5, Sun 2.30-6. Famous books, manuscripts and all aspects of literary art.

BRITISH MUSEUM

Great Russell Street, WC1. Tel: 0171-636 1555, rec info 0171-580 1788. Fax: 0171-323 8480. Tube: Holborn. Opening times: Mon-Sat 10-5, Sun 2.30-6. The works of man from prehistoric to comparatively modern times.

From Persepolis to the Punjab: Coins and Exploration of the East, to 7 Dec '98.

Ogawa Toshu (Modern Japanese Calligraphy), to 4 Jan.

Hogarth & his times: Serious Comedy, to 4 Jan.

The Schilling Bequest of German Renaissance Drawings, to 4 Jan.

Cartier 1900-1939, to late Jan.

Modern Chinese Calligraphy, 6 Dec to Feb.

Writing Arabic, 9 Dec to 1 Mar.

BRUTON STREET GALLERY

28 Bruton Street, W1. Tel: 0171-499 9747. Fax: 0171-409 7867. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-2. European contemporary paintings & sculpture.

Terre et Mer: oil paintings by Luce Geas & other invited artists, to 20 Dec.

Zimbabwe Sculpture, to 20 Dec.

Michael Quanne: new paintings, 13 Jan to 31 Jan.

Lucy Boydell: bronze animals; John Brown: figurative bronzes, 13 Jan to 28 Feb.

CADOGAN CONTEMPORARY

108 Draycott Avenue, SW3. Tel: 0171-581 5451. Fax: 0171-589 9120. Email artcad@dircon.co.uk Ws http://www.dircon.co.uk/cadogan-contemporary Tube: South Kensington. Opening times: Mon-Thur 10-6, Fri & Sat 10-7. Mainly British contemporary.

Emma Alcock, 2 Dec to 20 Dec (see Previews).

The Alasdair Gilchrist Fisher Memorial Award, 6 Jan to 24 Jan.

CAFE GALLERY

By the pool, Southwark Park, SE16. Tel: 0171-237 1230. Fax: 0171-237 3885. Tube: Surrey Quays. Opening times: Wed-Sun 11-4. Closed in Jan.

Christmas Open 1997: small works at reasonable prices, to 14 Dec.

CHRISTIE'S

8 Kings Road, SW1. Opening times: Mon-Fri 9.30-4. **Beauties of Bath: see under Holburne Museum, Bath, South West, 14 Jan to 3 Feb.**

COLVILLE PLACE GALLERY

Colville Place, W1P 1HN. Tel: 0171-436 1330. Fax: 0171-436 1339. Email kwatson@romanesque.source.co.uk Tube: Goodge Street. Opening times: Mon-Fri 10-6, Sat 12-5. Digital art & design.

Greetings from London: Lawrence Zeegan's large lightbox images of London as the fashion capital of the world, 4 Dec to 15 Dec.

Rokeby: electronic prints exploring the nature of celebrity, 18 Dec to 24 Dec.

THE CONINGSBY GALLERY

30 Tottenham Street, W1. Tel: 0171-636 7478. Fax: 0171-580 7017. Tube: Goodge Street, Euston. Opening times: Mon-Fri 10.30-5. Photographers, illustrators, fine artists working in mixed media. Prices £250-£8,000.

Hat Trick: recent work by Blaise Thompson and Andy Lovell, 2 Dec to 5 Dec.

Seed: photo-illustrations by Neil Menneer, 9 Dec to 20 Dec.

The London Arthouse: figurative work by leading contemporary artists, 12 Jan to 17 Jan.

CONNAUGHT BROWN

2 Albemarle Street, W1. Tel: 0171-408 0362. Fax: 0171-495 3137. Tube: Green Park. Opening times: Mon-Fri 10-6, Sat 10-12.30. Post-impressionist & modern painting, drawing, watercolour & sculpture.

Modern Master Paintings & Prints, including works by Warhol, Rouault, Renoir, Klee, Picasso & Dubuffet.

Winter Exhibition: works by Klee, Dubuffet, Renoir, Rouault, Warhol, D'Espagnat, Chagall, Picasso, 2 Dec to 2 Feb.

CONTEMPORARY APPLIED ARTS

2 Percy Street, W1. Tel: 0171-436 2344. Fax: 0171-436 2446. Tube: Goodge Street. Opening times: 10.30-5.30. Association of Contemporary Craftspeople.

Christmas 1997: new collections of ceramics, glass, jewellery, textiles, furniture, wood & metalwork, to 24 Dec.

CONTEMPORARY ART GALLERY

59 Ebury Street, SW1. Tel: 0171-730 6407/0533. Fax: 0171-823 6521. Opening times: Mon-Fri 10-6 & by appt. Changing exhibitions of colourful paintings, ceramics and sculptures, mainly by women artists. Prices £100-£1,500.

Christmas Collection: colourful original paintings, sculpture & ceramics (£95-£995), to 9 Jan.

COTMAN GALLERY

King's College School, Southside, Wimbledon Common, SW19. Tel: 0181-255 5300. Opening times: Mon-Fri 9-4.

Katie Ault: landscape paintings, 12 Jan to 10 Feb.

CRAFTS COUNCIL

44a Pentonville Road, Islington, N1. Tel: 0171-278 7700. Fax: 0171-837 6891. Tube: Angel, King's Cross. Opening times: Tue-Sat 11-6, Sun 2-6. National centre for crafts, Britain's largest contemporary crafts gallery.

Bernard Leach, 11 Dec to 29 Mar (see Previews).

CRANE KALMAN GALLERY

178 Brompton Road, SW3. Tel: 0171-584 7566. Fax: 0171-584 3843. Tube: Knightsbridge. BR Victoria. Opening times: Mon-Fri 10-6, Sat 10-4. British & European 20th C paintings & sculpture. Mixed modern British and international art incl Ben Nicholson, Graham Sutherland, Henry Moore. Prices £1,200-£10,000.

CURWEN GALLERY

4 Windmill Street, off Charlotte Street, W1. Tel: 0171-636 1459. Fax: 0171-436 3059. Opening times: Mon-Fri 10-6, Sat 11-5. Contemporary British modern masters & international graphics.

Yoshishige Furukawa: first showing in Britain of his new set of lithographs, to 6 Dec.

Salon des Graphiques: print exhibition combining modern masters with up-&-coming artists (£40-£1,500), 11 Dec to 17 Jan.

DAVID MESSUM FINE ART

8 Cork Street, W1. Tel: 0171-437 5545. Fax: 0171-734 7018. Tube: Green Park. Open: Mon-Fri 10-6, Sat 10-4. Early Newlyn, British impressionism (1880-1940), British contemporary painting.

Roy Petley: recent paintings - impressions from France, to 13 Dec.

Kurt Jackson: new paintings - impressions from Cornwall, 14 Jan to 31 Jan.

DEBORAH BATES GALLERY

191 St. Johns Hill, Battersea, SW11. Tel: 0171-223 1629. Fax: 0171-207 1330. Tube: Clapham South. Open: Mon-Fri 10-5, Sat 10-4. Prices £100-£2,500.

Piers Ottey & Pippa Blake: recent work, 28 Nov to 15 Jan.



Los Majales (detail) by Piers Ottey, 1997.



Flagpole by Pippa Blake, 1996, at Deborah Bates Gallery.

DRIAN GALLERIES

7 Porchester Place, W2. Tel: 0171-723 9473. Open: Mon-Fri 11-4. Contemporary masters.

EAST WEST GALLERY

8 Blenheim Crescent, (off Portobello Road), W11. Tel: 0171-229 7981. Fax: 0171-221 0741. Email david@ew-art.demon.co.uk Ws http://www.demon.co.uk/ew-art/ Tube: Ladbroke Grove, Notting Hill. Opening times: Wed-Sat 10-6 or by appt. Contemporary artists from Britain & abroad.

Small Objects of Desire: Christmas exhibition of paintings, prints, drawings & sculpture by Gallery & invited artists, 28 Nov to mid-Jan.



Lonely Fisherman by Antonio Possenti, mixed media on paper, 29cmx19cm.

FLOWERS EAST

199 & 282 Richmond Road, E8. Tel: 0171-985 3333. Fax: 0171-985 0067. Tube: Bethnal Green. Open: Tue-Sun 10-6. Leading contemporary art.

Tai-Shan Schierenberg: figurative paintings, 5 Dec to 11 Jan.

Small is Beautiful, Part XV: Death, 5 Dec to 11 Jan.

John Loker: abstract paintings, 15 Jan to 15 Feb.
Kevin Sinnott: figurative paintings, 16 Jan to 15 Feb.

GALERIE VALERIE KNIGHTSBRIDGE

215 Brompton Road, SW3. Tel/fax 0181-340 7564. Opening times: Mon-Fri 7.30am-7.30pm, Sat 7.30am-7pm, Sun 8.30am-6pm.

Claude Astier, to 8 Dec.

Trosman, 9 Dec to 19 Jan.

Tony Haestier, 20 Jan to 16 Feb.

GALLERY DUNCAN TERRACE

24 Duncan Terrace, N1. Tel: 0171-837 5856.

Tube: Angel. Call for opening times.

Tom Espley: paintings & drawings, to 3 Dec.
Christmas Show: artists include Dido Crosby, Brian Nicol, Vicki Olverson, Tom Espley, Derek Marks, Peter Clossick etc., 10 Dec to Jan.

GOETHE-INSTITUT LONDON

50 Princes Gate, Exhibition Road, SW7. Tel: 0171-411 3445. Fax: 0171-581 0974. Opening times: Mon-Thur 10-8, Fri 10-4, Sat 9.30-12.30. Mainly 20th C German art.

Vicious Dogs: video installation by Marcel Odenbach, to 18 Dec.

GREENWICH PRINTMAKERS ASSOCIATION

1a Greenwich Market, (off College Approach), SE10. Tel: 0181-858 1569. Opening times: Tue-Sun 10.30-5.30. Members limited edition prints, drawings & watercolours.

Christmas Exhibition, to 14 Jan.
Carmen Gracia, 2 Dec to 14 Dec.
Ellen Graubart, 16 Dec to 28 Dec.
Helen Hanson, 30 Dec to 11 Jan.
New Year Exhibition, from 16 Jan.
Jean Barham, 13 Jan to 25 Jan.
Audrey Hammond, 27 Jan to 8 Feb.

HARDWARE GALLERY

162 Archway Road, Highgate, N6. Tel: 0181-341 6415. Fax: 0181-348 0561. Tube: Highgate. Archway Open: Wed-Sat 2-6 and by appt. Contemporary printmaking and artists' books. Prices £5-£2,000

Gallery Artists: prints & books, 4 Dec to 31 Jan.

HARRIET GREEN GALLERY

Tel: 0171-234 0123. Currently relocating.

HART GALLERY

113 Upper Street, Islington, N1. Tel: 0171-704 1131. Opening times: Tue-Fri 11-7, Sat 11-6, Sun 2-6. Contemporary fine art & studio ceramics.

Tom Wood: new work, to 4 Dec.
Gabrielle Koch: new ceramics, to 4 Dec.
Christmas Exhibition: group show of paintings & ceramics, 11 Dec to 25 Dec.
Malcolm Whittaker: new work, 31 Dec to 29 Jan.
Edmund de Waal: ceramics, 31 Dec to 29 Jan.

HAYWARD GALLERY & ROYAL FESTIVAL HALL

The South Bank Centre, SE1. Tel: 0171-960 4242/261 0127 (rec info). Ws <http://www.hayward-gallery.org.uk/> Tube: Waterloo, Embankment. Opening times: Daily 10-6, Tue & Wed 10-8. Contemporary & historical art from all over the world; touring exhibitions.

India: A Celebration of Independence 1947-1997 - 250 images by 21 photographers, in the Royal Festival Hall, to 18 Jan.



Snake Charmer with his son, outside Delhi by Mary Ellen Mark, dye destruction print, 1981.

HIGHGATE FINE ART

26 Highgate High Street, N6. Tel/fax: 0181-340 7564. Tube: Archway. British Rail, Euston. Opening times: Tues-Sat 10-6; Sun & Mon by appt. Closed from 24 Dec (midday), re-opens 2 Jan. 20th Century contemporary paintings, drawings and prints. Prices £100 to £10,000.

Christmas Exhibition: Noel Betowski, Jean Cooke RA, Caroline McAdam Clark, Andrew Ingamells, 4 Dec to 10 Jan.
Michael Quirke: recent paintings, 15 Jan to 31 Jan.

HORNIMAN MUSEUM

London Road, Forest Hill, SE23. Tel: 0181-699 1872. Opening times: Mon-Sat 10.30-5.30, Sun 2-5.30. Mr Horniman and the tea trade; family & its role in commerce & culture; ethnographic & musical collection.

Japan 1639-1858: Popular Art in Isolation - the Gordon Doubleday Collection of Netsuke (miniature pieces of Japanese sculpture) and Ukiyo-e Prints, to 13 Apr.

HOULDSWORTH FINE ART

Pall Mall Deposit, 124-128 Barbican Road, W10. Tel: 0181-969 8197. Fax: 0181-964 3595. Opening times: By appt. Contemporary painting and sculpture.

Artists include Richard Bray, Helen Ireland, Gavin Lockheart, Peter Randall-Page, Matthew Radford, Robin Connolly, Paul McPhail and Jason Spivack.
Exhibiting at ART98, Business Design Centre, 21 Jan to 25 Jan.

THE ICE HOUSE

in Holland Park, off Kensington High Street, W8. Tel: 0171-603 1123. Tube: Holland Park. Opening times: Daily, 11-7.

IMPERIAL WAR MUSEUM

Lambeth Road, SE1. Tel: 0171-416 5000/820 1683. Fax: 0171-416 5211. Tube: Elephant & Castle, Lambeth North. Opening times: Daily 10-6. Modern & historical displays covering both World Wars; temporary exhibitions.

Sites of Memory: large colour photographs by Chris Harrison of British WW1 memorials, addressing questions of remembrance, to 4 Jan.

Surviving the Holocaust: unique photographs by survivor Jack Kagan whose family and community was destroyed by the Nazis, to 8 Feb.
Enigma: interactive display about the importance of codes in wartime, to 26 Apr.
1918: Year of Decision - photos, uniforms, personal letters & diaries charting Allied victories on the Western Front, culminating in the 1918 Armistice, 12 Dec '97 to 29 Nov '98.

JASON & RHODES GALLERY

4 New Burlington Place, W1. Tel: 0171-434 1768. Tube: Oxford Circus, Green Park. Opening times: Mon-Fri 10-6, Sat 10.30-4.

Kate Belton, Lela Budde, Robert Davies, Ashley Elliott, Geraint Evans, Andrew Grassie, Roger Kelly, Monika Oechsler, Mark Wright, to 10 Jan.
Epiphany: new photographs by Robert Davies, 14 Jan to 14 Feb.

JILL GEORGE GALLERY

38 Lexington Street, Soho, W1. Tel: 0171-439 7343/7319. Tube: Piccadilly, Oxford Circus. Opening times: Mon-Fri 10-6, Sat 11-4. Established artists & recent graduates: figurative & abstract.

Hugh Gilmore: paintings & works on paper, to 30 Dec.
Figure Paintings III: group exhibition by gallery artists, 6 Jan to 30 Jan.

JONATHAN WYLDER GALLERY

2 Motcomb Street, Belgravia, SW1. Tel/fax: 0171-245 9949. Tube: Knightsbridge. Opening times: Mon-Fri 11-5.30, Sat 12-4. Paintings and bronze sculptures by Jonathan Wylder.

Permanent Exhibition: dance, female nude and equestrian sculpture.



Jonathan Wylder works on the clay original.

KEW GARDENS GALLERY

Royal Botanic Gardens, Kew, TW9 3AB. Tel: 0181-332 5618. Fax: 0181-332 5610. Opening times: Daily 9.30-4.45; sometimes closed Sat pm - call to confirm.

Madagascar: nature's private sanctuary - impressions from an expedition: photographs by Andrew McRobb; text by Pat Griggs, to 13 Jul.

KNAPP GALLERY

Regents College, Inner Circle, Regents Park, NW1. Tel: 0171-487 7447. Fax: 0171-487 7657. Tube: Baker Street. Opening times: 10-6 daily.
John Wiggins, 1 Dec to 24 Dec.
Dan Gray, 5 Jan to 31 Jan.

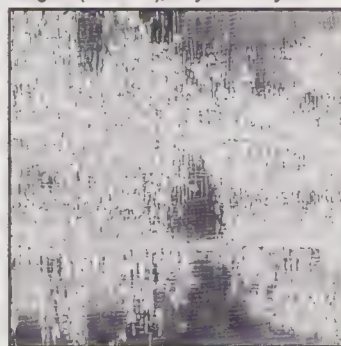
LAMONT GALLERY

67 Roman Road, E2. Tel: 0181-981 6332. Fax: 0181-983 0144. Tube: Bethnal Green. Opening times: Tue-Sun 11-6. Figurative paintings, drawings, prints & sculpture.

Robin Mason: After Colmar - recent paintings, to 6 Dec.
John Duffin: paintings & prints, including The Ship of Fools series, to 6 Dec.
Sarah Medway: new paintings, 11 Dec to 31 Jan.

Abigail Simpson: new ceramics, 11 Dec to 31 Jan.

Art '98 at Business Design Centre, Islington (stand 21), 21 Jan to 25 Jan.



High Yellow Note by Sarah Medway, oil on linen, 60"x60", 1997, at Lamont Gallery.

LAUDERDALE HOUSE SOCIETY

Waterloo Park, Highgate Hill, N6. Tel: 0181-348 3716. Fax: 0181-341 2032.

LEIGHTON HOUSE

12 Holland Park Road, W14. Tel: 0171-602 3316. Tube: High St Kensington. Opening times: Mon-Sat 11-5. High Victorian & Pre-Raphaelite fine & decorative art; temporary exhibitions.

Bosnia: War and Resurrection - paintings by Marion Wenzel, to 6 Dec.
Tales from the Arabian Nights - A Victorian Fantasy: exhibition exploring the origin of the tales, 15 Dec to 28 Jan.

LENA BOYLE FINE ART

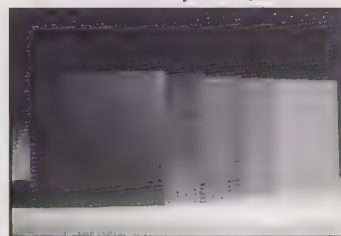
40 Drayton Gardens, SW10. Tel: 0171-373 8247. Fax: 0171-370 7460. Opening times: By appointment. Modern British and contemporary. Paintings, drawings and original prints.

Christmas Exhibition, at Bartley Drey Gallery, 2 Dec to 6 Dec.
Art '98 at Business Design Centre, Islington (stand 49B), 21 Jan to 25 Jan.

LESLEY CRAZE GALLERY & C2+

33-35 Clerkenwell Green, EC1R 0DU. Tel/fax: 0171-608 0393. Tube: Farringdon. Opening times: Mon-Sat 10-5.30. Contemporary jewellery (precious and non-precious) and contemporary textiles. Prices £10-£10,000.

Ptolemy Mann: vibrant abstract hand woven art pieces as well as Christmas collections by 40 textile artists & 100 jewellers, to 23 Dec.



Heat Series 1-6, wool & linen, all 14"x14"x2".

LINDA BLACKSTONE GALLERY

The Old Slaughterhouse, Rear of 13 High Street, Pinner Village, Middlesex HA5 5QQ. Tel: 0181-868 5765. Fax: 0181-868 4465. Tube: Pinner. Opening times: Wed-Sat 10-6. British contemporary representational paintings, sculpture & ceramics.

Into '97: mixed exhibition of paintings, sculpture & ceramics, 3 Dec to 24 Dec.
Living Threads '98: annual textile exhibition, 7 Jan to 7 Feb.

LLEWELLYN ALEXANDER LTD

124-126 The Cut, (opposite the Old Vic Theatre), Waterloo, SE1. Tel: 0171-620 1322/24. Fax: 0171-928 9469. Opening times: Mon-Sat 10-7.30. 20th C British & contemporary paintings & sculpture.

Eight Man Show: C J Archer, Linda Benton, Ken Bizon, William Callandine, Kristina Jardell, Hugh Lane Davies, Richard Sorrell & Mary Towsey, to 6 Dec.
Edna Bizon: 40 new oils of still lifes, flowers & animals, 11 Dec to 31 Dec.
Helen Norton: Dark Knights of the Soul -

exuberant Australian artist's first London show, 8 Jan to 24 Jan.



Fifteen Knights with a Queen by Helen Norton, oil on canvas, at Llewellyn Alexander.

LOGGIA GALLERY

15 Buckingham Gate, SW1. Tel/fax: 0171-828 5963. Tube: St James's Park. Opening times: Wed-Fri 6-8, Sat & Sun 11-5.

NB: Closed for Christmas & New Year; re-opens 31 Jan.
Small Works: FPS group exhibition, 31 Jan to 20 Feb.

LONDON CONTEMPORARY ART LTD

132 Lots Road, Chelsea, SW10. Tel: 0171-351 7696. Fax: 0171-376 3771. Opening times: Mon-Fri 10-6, Sat-Sun 10-4. Prices £280-£700.

Permanent exhibition of silkscreens, etchings and lithographs incl. Casab Markus, Roy Fairchild, Janet Treby, David Dodsworth, Alexander Ivanov & Goyo Dominguez.

LONDON INSTITUTE GALLERY

65 Davies Street, W1. Tel: 0171-514 6000. Fax: 0171-514 6131. Opening times: Mon-Fri 10-8.
Future Map: innovative work in art, design & communications by graduates of the London Institute, to 11 Dec.
National Business Calendar Awards Exhibition, 5 Jan to 22 Jan.

LONDON PRINT WORKSHOP

421 Harrow Road, W10. Tel: 0181-969 3247. Fax: 0181-964 0008. Tube: Westbourne Park. Opening times: Mon-Fri 10-6, Sat 1-5. Over 50 artists' prints on carnival & celebration.

LUMLEY CAZALET

33 Davies Street, W1. Tel: 0171-491 4767. Fax: 0171-493 8644. Tube: Bond Street. Opening times: Mon-Fri 10-6. Late 19th & 20th C original prints by: Braque, Chagall, Frink, Helleu, Matisse, Miro, Moore, Picasso etc. drawings by Matisse, sculpture and drawings by Frink.
Robert Bates: recent watercolours and drawings, 28 Nov to 23 Dec.

MALL GALLERIES

The Mall, nr Trafalgar Square, SW1. Tel: 0171-930 6844. Fax: 0171-839 7830. Opening times: Daily 10-5. Wide programme of exhibitions & events; home to Britain's leading arts societies.
Royal Institute of Oil Painters: 110th Annual Exhibition, 3 Dec to 22 Dec.
Society of Designer Craftsmen, 14 Jan to 24 Jan.

MARLBOROUGH FINE ART AND GRAPHICS

6 Albemarle Street, W1. Tel: 0171-629 5161. Tube: Green Park. Opening times: Mon-Fri 10-5.30, Sat 10-12.30. Old Masters, Impressionist, 20th C & contemporary work, publications & modern master prints.

John Davies: recent work, 3 Dec to 16 Jan.
Prints from 1997 by Gallery artists, 3 Dec to 16 Jan.

MARSDEN FINE ART

21 Dulwich Village, SE21. Tel: 0181-693 2700. Opening times: Daily by appt. Contemporary paintings, sculpture & ceramics incl.
Vanessa Pooley, Christine Barnett, Jiri Borsky, Neil Park, Jill Downie, Emma McClure, Terry Whybrow.

MAYOR GALLERY

22a Cork Street, W1. Tel: 0171-734 3558. Fax: 0171-494 2700. Opening times: Mon-Fri 10-6, Sat 10-1. 20th C paintings, drawings & sculpture.
Faces and Places: Dada & Surrealist portraits & landscapes, to 19 Dec.
Ben Kadishman: paintings 1993-1998, 28 Jan to 20 Mar.

MCHARDY SCULPTURE COMPANY
 Darnley Building, Snad Thames, SE1. Tel: 0171-
 404 8288. Opening times: Tue-Sat 12-5, Sun 2-5.
 Contemporary sculpture.
**Contemporary Sculpture: autumn/winter
 exhibition from over 20 artists.**

MEGHRAJ GALLERY
 Meghraj Court, 18 Jockey's Fields, WC1. Tel:
 0171-831 6881. Fax: 0171-404 8288. Tube:
 Holborn/Chancery Lane. Opening times: Mon-Fri
 10-4. Indian art.
Meghraj Collection, to 31 Jan.

MERCURY GALLERY
 26 Cork Street, W1. Tel: 0171-734 7800. Fax:
 0171-287 9809. Tube: Green Park, Piccadilly.
 Opening times: Mon-Fri 10-5.30, Sat 10-12.30.
 Leading modern British art; young painters.
**Mascaras de Guerrero: Indian dance masks
 from Mexico, to 24 Dec.**
Young Printmaker '98, 12 Jan to 24 Jan.

MICHAEL PARKIN GALLERY
 11 Motcomb Street, SW1. Tel: 0171-235
 8144/1845. Fax: 0171-245 9846. Opening times:
 Mon-Fri 10-6. Modern British painting 1850-1950.

MONTPELIER SANDELSON
 4 Montpelier Street, SW7. Tel: 0171-584 0667.
 Fax: 0171-225 2280. Opening times: Mon-Fri 10-
 5.30 & Sat 11-4.30 during exhibitions. Modern &
 contemporary British art.

MORLEY GALLERY
 6 Westminster Bridge Road, SE1. Tel: 0171-
 450 9226. Fax: 0171-928 4074. Tube:
 Lambeth North. Opening times: Mon 1-6, Tue,
 Thur & Fri 10-6, Wed 10-8. Contemporary
 and historical art.
**Impressions: London Potters annual
 members' exhibition - embossed, impressed,
 incised ceramics, 3 Dec to 12 Dec.**
**Craftsmen Talka: ceramics from Finland - 80
 years of Finnish independence, 8 Jan to 29 Jan.**

MUSEUM OF MANKIND
 Burlington Gardens, W1. Tel: 0171-323 8043.
 Fax: 0171-323 8033. Opening times: Mon-Sat 10-
 5, Sun 2.30-6. Collection from a variety of
 non-Western societies & cultures.
**Patagonia: natural history, prehistory and
 ethnography at the uttermost end of the
 Earth, to 31 Dec.**

NARWHAL INUIT ART GALLERY
 55 Linden Gardens, Chiswick, W4. Tel: 0181-747
 575. Fax: 0181-742 1268. Tube: Turnham
 Green. Opening times: Daily by appt. Inuit -
 Eskimo contemporary art; permanent collection of
 Arctic Canadian, Greenlandic & Russian sculpture
 in stone, bone & horn; drawings & prints celebrat-

ing 40 years (1955-95); extensive educational
 reference library.

**I Like My Hood to be Full: traditional to
 contemporary life of Canadian/Greenlandic
 Inuit (Eskimo) seen through their art - stone,
 bone & horn carvings, prints & drawings,
 semi-permanent, from 30 Nov.**
**In Pursuit of the Spirits: Inuit art & sculpture,
 at Bristol City Museum, to 4 Jan.**
**Narwhal Inuit Art Education Programme,
 starting in the New Year.**

THE NATIONAL GALLERY
 Trafalgar Square, WC2. Tel: 0171-389 1785/747
 2885. Fax: 0171-930 4764. Tube: Charing Cross,
 Leicester Square. Open: Mon-Sat 10-6, Wed to 8,
 Sun 12-6. Closed 24-26 Dec & 1 Jan. Outstanding
 collection of European paintings 13th-20th C.
**Travelling Companions: Courbet & Renoir,
 to 28 Dec.**
**Hogarth's Marriage A-la-Mode, with related
 paintings and engravings, to 18 Jan.**
**Making & Meaning: Holbein's
 Ambassadors, to 1 Feb.**
Recognising Van Eyck, 14 Jan to 15 Mar.

NATIONAL PORTRAIT GALLERY
 2 St. Martin's Place, WC2. Tel: 0171-306 0055.
 Fax: 0171-306 0058. Ws: http://www.npg.org.uk
 Tube: Leicester Square, Charing Cross. Opening
 times: Mon-Sat 10-6, Sun 2-6. Closed 24-26 Dec.
 Unique collection of the men & women who
 created British history & culture, mediaeval to
 contemporary.
**Glenys Barton: Portraits - serene ceramic
 heads, including the renowned & moving
 images of the late Jean Muir, to 11 Jan.**
**John Kobal Photographic Portrait Award, to
 11 Jan.**
**Sir Henry Raeburn (1756-1823): celebrating
 the life & work of the best-known of all
 Scottish painters, to 1 Feb.**
**Bruce Weber: Branded Youth & Other Stories
 - the first major British retrospective of this
 key photographer of the 1980s, capturing the
 rich & famous on film, to 8 Feb.**
**Hyenas in Petticoats: Mary Wollstonecraft &
 Mary Shelley - a double centenary, 28 Nov
 to 15 Feb.**
**High Society: Edwardian Life in
 Photographs, 30 Jan to 21 June.**

NEFFE-DEGANDT FINE ART
 32a St. George Street, W1. Tel: 0171-493 2630.
 Fax: 0171-493 1379. Tube: Oxford Circus, Bond
 Street. Opening times: Tue-Fri 10-5.30 or by appt.
 Closed for Christmas & New Year, 6 Jan to 30
 Jan. French Impressionist and Post Impressionist.
 Prices £2000 to £250,000.
**French Impressionist & Post-Impressionist
 paintings, watercolours, pastels & drawings,
 to 19 Dec.**

NEW ACADEMY GALLERY
 Business Art Galleries, 34 Windmill Street (off
 Charlotte Street), W1. Tel: 0171-323 4700. Fax:
 0171-436 3059. Tube: Goodge Street. Opening
 times: Mon-Fri 10-6, Thur 10-8, Sat 11-5 (incl
 Bank Hol & w/ends). Contemporary British paint-
 ings, sculpture, original prints & textiles.
**Christmas Exhibition: mixed show of Gallery
 artists, 4 Dec to 24 Dec.**
**Continuing the Pursuit of the Sun: work by
 Royal Academicians Kenneth Draper,
 Frederick Gore, Terry Frost, Colin Hayes &
 John Hoyland, 7 Jan to 31 Jan.**
**London Scenes (in Mezzanine Gallery), 7 Jan
 to 31 Jan.**

NEW GRAFTON GALLERY
 49 Church Road, Bames, SW13. Tel: 0181-748
 8850. Fax: 0171-748 9818. Tube: Hammersmith,
 then bus. Mainly figurative painting & drawing by
 living artists; permanent portrait centre.
Ken Howard RA, to 6 Dec.
**Smaller Paintings for Christmas & New Year,
 11 Dec to 17 Jan.**
**Liam Spencer: first one-man show in London,
 22 Jan to 7 Feb.**

THE OCTOBER GALLERY
 24 Old Gloucester Street, WC1. Tel: 0171-242
 7367. Fax: 0171-405 1851. Tube: Holborn,
 Russell Square. Opening times: Tue-Sat 12.30-
 5.30. Cross cultural avant garde.
**Yoruba Diasporas II: Ancestral Signs -
 predominantly abstract works by contempo-
 rary Yoruba artists based in Trinidad, Brazil,
 England & the USA, including LeRoy Clarke,
 Osi Audu and Mestre Didi, to 20 Dec.**

THE ORANGERY
 in Holland Park, off Kensington High Street, W8.
 Tel: 0171-603 1123. Tube: Holland Park.
 Opening times: Daily, 11-7.

ORLEANS HOUSE GALLERY
 Riverside, Twickenham. Tel: 0181-893 0221.
 Tube: Richmond, BR St Margaret's. Opening
 times: Tue-Sat 1-4.30, Sun 2-4.30. Topographical
 fine art collection.
**Eric Fraser (active 1923-1983): Book Jackets -
 pen and ink illustrations, to 4 Jan.**
**Group '93: fine art graduates from 1993
 who studied as mature students, 10 Jan to
 22 Feb.**

OSBORNE STUDIO GALLERY
 13 Motcomb Street, SW1X 8LB. Tel: 0171-235
 9667. Fax: 0171-235 9668. Tube: Knightsbridge,
 Victoria. Opening times: Mon-Fri 10-6.30.
 Contemporary sporting art. Prices £50-£10,000.
**Gallery Artists: wide range of work, contem-
 porary & colourful, for Christmas & New
 Year, 1 Dec to 31 Jan.**

PHOTOFUSION
 7a Electric Lane, SW9. Tel: 0171-738 5774.
 Fax: 0171-738 5509. Tube: Brixton. Opening
 times: Tue, Thur & Fri 10-5.30; Wed 10-8; Sat
 12-4. Photography.
**Ordinary People: photographs by David
 Turner celebrating the lives & achieve-
 ments of London's unknown artists whose
 work has been produced & exhibited in a
 private domestic setting, to 20 Dec.**
**Print Sale: open submission - a diverse
 range of contemporary photographic
 prints by British & European photogra-
 phers, to 20 Dec.**



David Turner: 'Ordinary People', at Photofusion.

PICCADILLY GALLERY
 16 Cork Street, W1. Tel: 0171-629 2875. Fax:
 0171-499 0431. Tube: Piccadilly, Green Park.
 Opening times: Mon-Fri 10-5.30, Sat 10.30-
 5.30. Symbolist works, 20th C British & European,
 contemporary figurative.
**Important European Works of Art (exhibi-
 tion in conjunction with Patrick Derom
 Gallery, Brussels), 2 Dec to 20 Dec.**
**New Year Exhibition: Contemporary
 Paintings, 6 Jan to 30 Jan.**

PIERS FEETHAM GALLERY
 475 Fulham Road, SW6. Tel: 0171-381 5958.
 Fax: 0171-381 3031. Tube: Fulham Broadway.
 Opening times: Tue-Fri 10-1, 2-6, Sat 10-1. Closed
 24 Dec to 6 Jan. Contemporary mixed media
 mainly representational.
**Brussels, Paris, London: paintings by Glynn
 Boyd Harte of unusual buildings in the three
 capital cities served by Eurostar, to 6 Dec.**
**Artist as Decorator: ceramics, fabrics &
 objects, with Christmas in mind, 9 Dec to 17
 Jan.**

LONDON PREVIEWS

An international touring exhibition of the work of **Bernard Leach** receives its only UK showing at the **Crafts Council** from mid-December to March. Leach revolutionised the potter's art in the West from the early 20th century, introducing ideals inspired by Japanese potters which he strove to unify with various western influences and principles. One of his most notable sources of inspiration was Shoji Hamada, who had an almost spiritual approach to his work and followed rigorous codes of beauty and purity which contrasted considerably with western ideals. If you are under the impression that Leach only produced dark, heavy pots, then you are in for a surprise: alongside more familiar examples of Leach's work will appear pieces of enamelled porcelain and other intricately decorated works. His other sources of inspiration, such as English slipware, medieval pots and tiles and Minoan and pre-Columbian pottery, will also be represented in a show whose exhibits, ranging from pottery to drawings, prints and watercolours, have been gathered from UK and Japanese collections, the latter never having been seen in this country before.

Another exhibition which is likely to include some surprises is **Spink's** show, 'Fantastic Furniture: an Asian perspective'. Most of us are familiar with the more elaborate forms of Eastern furniture, embellished with gold and lacquer, which will form part of the exhibition. But keep an eye out for simpler, purer forms with more sinuous lines - some centuries-old Chinese furniture can look astonishingly modern and you would be forgiven for interpreting it as Art Nouveau.

Cadogan Contemporary's show for December is of the work of **Emma Alcock**, a talented figurative oil painter who graduated only seven years ago. Her paintings have a luminescent quality sometimes reminiscent of stained glass, particularly when she ornaments the background with repetitive patterns as if to suggest leading, and even her landscapes are imbued with a sense of spirituality and beauty.

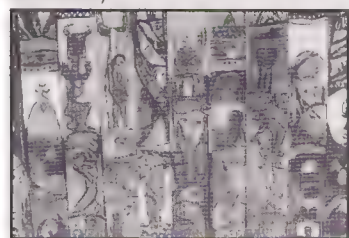
Finally it is worth mentioning that the **Victoria & Albert Museum** is organising a series of **Christmas events** for all ages to accompany its exhibition of the work of **Carl and Karin Larsson**. So if you feel an urge to learn how to make traditional Swedish Christmas fare and decorations or to adorn your Christmas dining table as the Larssons would have done, you know where to go. There will be two opportunities to celebrate: a Swedish Christmas Party complete with candlelit concert on 10 December and the St. Lucia Procession on December 13; and for children there will be storytelling sessions and an 'Activity Cart'. Many of the events are free of charge, most others have a very low fee. Details can be obtained on 0171-938 8407.

PITSHANGER MANOR GALLERY

Mattock Lane, Ealing, W5. Tel: 0181-567 1227
Tube: Ealing Broadway. Open: Tue-Sat 10-5.
Revelation: touring exhibition featuring the work of 15 international artists exploring themes of the body, gender, identity and the environment, to 24 Dec discussion with artists, **Thur 4 Dec - phone for details**.
5,000 Victims - 5,000 Portraits: installation and selected paintings, prints & ceramics by Kurdish artist Rebwar, on themes of love, life, death & sorrow, 15 Jan to 14 Feb.



Children Wrappings by Shirley Samberg, resin impregnated burlap, in 'Revelation' at Pitshanger Manor Gallery.



Rebwar: '5,000 Victims - 5,000 Portraits', at Pitshanger Manor Gallery.

POLISH CULTURAL INSTITUTE

34 Portland Place, W1. Tel: 0171-636 6932. Fax: 0171-637 2190. Tube: Oxford Circus. Opening times: Mon-Fri 10-4, Thur 10-8.

Laces & Embroidery: collection from Museum in Opatówek, Poland, 5 Dec to 15 Jan.

Paweł DMOCH: watercolours, 12 Dec to 9 Jan.

ULAN: Polish decorative art, 16 Jan to 2 Feb.

W. Glinkowski: paintings, 22 Jan to 9 Feb.

PORTAL GALLERY

16a Grafton Street, W1. Tel: 0171-493 0706. Fax: 0171-629 3506. Tube: Green Park, Bond Street. Open: Mon-Fri 10-5.30, Sat 10-4. Idiosyncratic, figurative paintings, contemporary British artists.

... And All That Jazz: Portal painters on a musical theme, 1 Dec to 31 Dec.

Winter Show: new paintings by Gallery artists, 5 Jan to 31 Jan.

POSK GALLERY

238-246 King Street, W6. Tel: 0181-741 1940. Tube: Hammersmith. Open: Daily 11-9. Monthly changing exhibitions of Polish and other artists.

Alan Smart: Dissimilar Pieces - paintings, 1 Dec to 12 Dec.

Danuta Gier: paintings, 14 Dec to 28 Dec.

Roy Widelski: oil paintings & graphics, 14 Dec to 28 Dec.

Wiesława Cynk: The Artist's Vision - paintings, 4 Jan to 16 Jan.

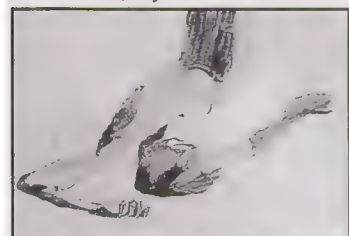
Teresa Zwodzińska-Brzeska: Impression of Poland - acrylic, 18 Jan to 30 Jan.

PROUD GALLERIES

5 Buckingham Street, The Strand, WC2. Tel: 0171-839 4942. Fax: 0171-839 4947. Email alex@proud.demon.co.uk Tube: Charing Cross. Opening times: Mon-Fri 10-6 (call for private view information). Contemporary art.

Physical: two ex-RA artists - Rupert Record & Mike Turner, 2 Dec to 13 Jan.

Nicola Holmes, 20 Jan to 17 Feb.



Rupert Record at Proud Galleries.

PUMP HOUSE GALLERY

Battersea Park, SW11. Tel: 0181-871 7572. Fax: 0181-871 7533. Tube: Sloane Square. Opening times: Wed-Fri 1-3, Sat & Sun 11-4. Restored Victorian pump house beside lake.

PURDY HICKS GALLERY

65 Hopton Street, Bankside, SE1. Tel: 0 71-401 9229. Fax: 0171-401 9595. Tube: Bankside. Opening times: Mon, Tue, Thur, Fri 10-5.30; Wed 10-7; Sat 10-2. Contemporary British painting.

Enitharmon Press: recent publications, 28 Nov to 3 Jan.

The Print Show: new prints by Arturo Di Stefano, Felim Egan, Mariannita Luzatti, David Hiscock, Hughie O'Donoghue & Estelle Thompson, 28 Nov to 31 Jan.

John Berger: drawings, 9 Jan to 31 Jan.

QUAKER GALLERY

52 St. Martin's Lane, WC2. Tel: 0171-272 7091. Tube: Leicester Square. Opening times: Mon-Sat 1-7, Sun 0-4. Figurative paintings & prints.

The Story in the Body: figurative paintings & prints by Anna Pelly & Virginia Mangerison (from £35), to 13 Dec.

REBECCA HOSSACK GALLERY, FITZROVIA

35 Windmill Street, W1. Tel: 0171-436 4899. Fax: 0171-323 3182. Tube: Goodge Street. Opening times: Mon-Sat 10-6. British figurative & abstract art.

Corner of an Eye: Alasdair Wallace, an artist who stands in the great Scottish tradition of contemporary art, 1 Dec to 24 Dec.

Louise Sturgis: recent paintings, 1 to 24 Dec.

Francis Cobbe: recent works - sfumato pastel interiors, 5 Jan to 31 Jan.

Ann Stokes: unique hand-made pottery, 5 Jan to 31 Jan.

REDFERN GALLERY

20 Cork Street, W1. Tel: 0171-73461732/0578. Tube: Green Park. Open: Mon-Fri 10-5.30, Sat 10-4. 20th C paintings, drawings, sculpture & graphics.

ROYAL ACADEMY

Piccadilly, W1. Tel: 0171-439 7438. Fax: 0171-439 4998. Tube: Green Park, Piccadilly Circus. Opening times: Daily 10-6.

Sensation: young British artists from the Saatchi Collection, to 28 Dec.

Victorian Fairy Painting, to 8 Feb.

The Art Treasures of England: the regional collections - 450 of the finest examples of Western art from over 100 English museums outside London, 22 Jan to 13 Apr.

ROYAL OVER-SEAS LEAGUE

Over-Seas House, Park Place, St. James's Street, SW1. Tel: 0171-408 0214 x 219. Fax: 0171-499 6738. Tube: Green Park, Piccadilly Circus.

Opening times: Mon-Sun 10-6. Young contemporary UK & Commonwealth artists.

Four Kenyan Artists: contemporary African art, to 31 Jan.

SCIENCE MUSEUM

Exhibition Road, SW7. Tel: 0171-938 8080/8008. Opening times: Daily 10-6. Closed 24-26 Dec.

Surprising Regions of the Mind: artworks by former and present patients at the Bethlem Royal Hospital, incl. Richard Dadd, Barbara Honeywood, Julian Trevelyan, 15 Dec to 4 May.

SCOLAR FINE ART (PREVIOUSLY CORAM GALLERY)

Mecklenburgh House, 11 Mecklenburgh Square, WC1. Tel: 0171-837 6300. Fax: 0171-837 6322. Tube: Holborn. Opening times: by appointment. Modern & contemporary paintings, drawings, sculpture, prints, ceramics, glass & jewellery.

Patrick Proctor: four decades of printmaking - celebrating the publication by Scolar Press of John McEwan's monograph on Proctor, to 19 Dec.

SERPENTINE GALLERY

Kensington Gardens, W2. Tel: 0171-723 9072/402 6075. Fax: 0171-402 4103. Tube: South Kensington, Lancaster Gate. Opening times: Daily 10-6. Established artists and work by young artists.

Piero Manzoni: the first major survey of Manzoni's work since 1974, and the inaugural exhibition following the £4m renovation of the Gallery, 28 Feb to 26 Apr.

SIMMONS GALLERY

53 James Cordell Street, W. Tel: 0171-222 2168. Tube: Russell Square. Contemporary sculpture and medals.
Life Forms: evolutionary sculpture by Marion Fountain, to 5 Dec.
Medals Now: contemporary medallic art, 8 Dec to 30 Jan.

SPECIAL PHOTOGRAPHERS COMPANY

21 Kensington Park Road, W11. Tel: 0 71-222 3489. Fax: 0 71-792 9112. Tube: Ladbroke Grove, Notting Hill. Opening times: Mon-Fri 10-6, Sat 11-5. International fine art photography.
Inside Life: Greg Gorman's photographs of famous friends and family, to 11 Jan.

SPINK-LEGER PICTURES

13 Old Bond Street W1. Tel: 0171-629 3538. Tube: Green Park. Opening times: Mon-Fri 9-5.30. British paintings, watercolours & drawings of the 17th-20th centuries; modern British & contemporary pictures; Old Masters and Master Drawings.

Inaugural exhibition of 17th to 20th C British paintings, drawings & watercolours, to 12 Dec.
Fantastic Furniture: an Asian perspective, 5 Dec to 24 Dec at Spink, 5 King Street, St. James's, SW1 (see Previews).

ST. JOHN'S SMITH SQUARE

Footstool Restaurant Gallery, SW10. Tel: 0171-222 2168. Tube: Westminster. Opening times: Mon-Fri 10-5, 6-10 & Sat-Sun concert eves. Contemporary art in restaurant setting.

Original Prints by Continental Masters: lithographs, woodcuts & screenprints including examples of hard-edged abstraction, Op-Art & Art Informel, to 12 Dec.

Mainly Musicians: drawings & photographs of musicians by Sarah Graham & Fred Jarvis, 15 Dec to 9 Jan.

Carola Mathers: new watercolours, 12 Jan to 30 Jan.

ST. MARTIN'S GALLERY

St. Martin-in-the-Fields, Trafalgar Square, WC2. Tel: 0171-839 4342. Fax: 0 71-839 5163. Opening times: 10-6. In the crypt under vaulted arches, restaurant.

TADEMA GALLERY

10 Chalfont Place, Camden Passage, N1. Tel/fax: 0171-359 1055. Opening times: Wed, Sat 10-5 or by appt. Post-war abstract art & 20th C artist-designed jewellery.

TATE GALLERY

Millbank, SW1. Tel: 0171-887 8000, rec. info. 0171-887 8008. Fax: 0171-887 8007. Tube: Pimlico. Opening times: Daily 10-5.50. National collection of British and 20th-century international art.

The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860-1910, to 4 Jan.

The Turner Prize, to 18 Jan.

Turner on the Loire, to 15 Feb.

Paul Winstanley: 'Annexe', to 15 Feb.

Centenary Gifts and Promises, to 22 Feb.

TIMOTHY TAYLOR GALLERY

Bruton Place, W1. Tel: 0 71-409 3344. Fax: 0171-409 1316. Tube: Green Park. Modern and contemporary art.
Juan Usle, to 6 Dec.

VICTORIA AND ALBERT MUSEUM

Cromwell Road, SW7. Tel: 0171-938 8349/8441. Tube: South Kensington. Opening times: Tue-Sun 10-5.50, Mon 12-5.50; Late View of selected galleries plus lectures, live music & wine bar, Wednesdays 6.30-8.30 (to 10 Dec) - call 0171-938 8407 for details. Fine & decorative arts spanning 2,000 years.

Carl and Karin Larsson: creators of the Swedish style (in conjunction with a series of Swedish Design and Christmas events for all ages - call 0171-938 8407 for details - see Previews), to 18 Jan.

Colours of the Indus: Costume and Textiles of Pakistan - over 150 pieces dating from the mid-19th C to present day, to 29 Mar.

WADDINGTON GALLERIES

100, The Strand, WC2. Tel: 0171-739 4444. Tube: Charing Cross. Contemporary art.
Mimmo Paladino: new work, to 23 Dec.
Contact Gallery for details of January exhibition.

WHITECHAPEL ART GALLERY

100, The Strand, WC2. Tel: 0171-739 4444. Tube: Charing Cross. Contemporary art.
Lines from Brazil: three contemporary Brazilian artists, to 7 Dec.
Thomas Schütte: figures & architectural models (curated by James Lingwood), 16 Jan to 15 Mar.

WISEMAN ORIGINALS

34 West Square, Lambeth, SE. Tel: 0747. Fax: 0171-739 4444. Tube: Elephant & Castle. Original major, modern prints.
Christmas Show: modern master prints, drawings and small paintings, 1 Dec to 31 Jan.



Mother & Child by Henry Moore, etching in sepia, 1983, ed.50, £950.

WOLSELEY FINE ARTS

2 Needham Road, W11. Tel: 0171-792 2788. Fax: 0171-792 2988. Tube: Notting Hill Gate. Opening times: Tue-Fri 2-7, Sat 11-5 during exhibitions & by appt. 20th-century works on paper.
David Jones (1895-1974): watercolours, drawings and selected engravings, to 13 Dec.
Gretta: Reflections of a Woman, at Gallery 27, 27 Cork Street, London W1, 1 Dec to 13 Dec.



Eventuality by Gretta, acrylic on canvas 56.5x41.5cm, 1997

SCOTLAND

ABERDEEN ABERDEEN ART GALLERY

Schoolhill, Aberdeen Tel: 01224-646333. Fax: 01224-632133. Opening times: Mon-Sat 10-5, Thur 10-8, Sun 2-5. Scottish painting & silver, 20th C British & 19th C French.

Robert Griffith: recent work - innovative furniture from one of America's leading sculptural artists who erases the often fine line between craft and art, to 6 Dec.

Gray's Former Students Club Biennial: work by former students of Gray's School of Art, Aberdeen, featuring painting, sculpture, prints, textiles, ceramics & jewellery, to 13 Dec.

William Gear and COBRA: a memorial exhibition to William Gear, highlighting his works on paper and his time with the COBRA Group in the 1940s, to 10 Jan.

Shipwrecked: drawings and pastels by Jack Flencing (1912-1986) presenting a visual diary of one serviceman's experiences during the war, to 10 Jan.

ALLOWAY MACLAURIN ART GALLERY

Monument Road, Alloway, Ayr KA7 4NQ. Tel: 01292-443708/445447. Fax: 01292-442065. Opening times: Mon-Sat 10-5. Leading Scottish gallery showing major & promising British and international artists.

MacLaurin Christmas Show, 4 Dec to 22 Dec.
MacLaurin Collection: work for the Trust's collection, 28 Nov to 10 Jan.

ROZELLE HOUSE GALLERY

Rozelle Park, Monument Road, Alloway, Ayr KA7 4NQ. Tel: 01292-445447/443798. Opening times: Mon-Sat 10-5. Sister to the Madaurin Gallery, permanent collection.

Crafts at Rozelle: applied arts & crafts by artists of South West Scotland, 1 Dec to 10 Jan.
North American Indian, to 17 Jan.

The Countryside: works from the Collection of South Ayrshire, 1 Dec to 17 Jan.

COATBRIDGE SUMERLEE HERITAGE PARK

Heritage Way, Coatbridge, Lanarkshire ML5 1QD. Tel: 01236 43 261. Fax: 01236 440429. Opening times: Daily 10-5. Museum of social & industrial history, including Ironworks Gallery which holds regular exhibitions of art & craft.

EDINBURGH CITY ART CENTRE

2 Market Street, Edinburgh EH1 1DE. Tel: 0131-529 3993. Fax: 0131-529 3977. Opening times: Mon-Sat 10-5. Selection from the City's collection of Scottish art.

Animal Magic: major children's exhibition celebrating the animal kingdom, to 10 Jan.

Haka: contemporary Maori Arts, to 10 Jan.
India 50: A Working People - photographs by Sebastião Salgado, to 10 Jan (see Previews).

EDINBURGH PRINTMAKERS

23 Union Street, Edinburgh EH1 3LR. Tel: 0131-557 2479. Fax: 0131-558 8418. Email: printmakers@ednet.co.uk. Opening times: Tue-Sat 10-6. Closed 20 Dec to 3 Jan. Wide selection of Scottish contemporary original prints.

Christmas exhibition: Prints for Presents - original prints £100 or under, to 20 Dec.
Gallery open showing a wide range of contemporary limited edition prints, from 13 Jan.

LANDINGS GALLERY

Over-Seas House, 100 Princes Street, Edinburgh Tel: 0131-225 1501. Fax: 0131-226 3936. Opening times: Mon-Sun 10-6. Work by young contemporary British and Commonwealth artists.

Behind Closed Doors: paintings by Lesley Banks, 1 Dec to 31 Jan.

NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh EH2 2EL. Tel: 0131-556 8921. Fax: 0131-332 4939. Opening times: Mon-Sat 10-5, Sun 2-5.

Discovering the Italian Baroque: the Sir Denis Mahon Collection - 17th & 18th C Italian paintings, to 15 Feb.

Turner Watercolours: annual display of approx. 38 watercolours, 1 Jan to 31 Jan.

OPEN EYE GALLERY

75/79 Cumberland Street, Edinburgh EH3 6RD. Tel: 0131-557 1020. Opening times: Mon-Fri 10-6, Sat 10-4. Contemporary & fine arts & crafts, Scottish paintings, early 20th C prints.

On a Small Scale: 400 small works by Gallery artists, 29 Nov to 24 Dec (closes 12 noon).
Natalie Vardey: jewellery, 29 Nov to 24 Dec (closes 12 noon).

Mixed exhibition of crafts, 29 Nov to 24 Dec (closes 12 noon).

Frame of Mind: diverse paintings by contemporary Scottish artists, 9 Jan to 29 Jan (closes 12 noon).

Crafts: mixed exhibition by Gallery craftsmen, 9 Jan to 29 Jan (closes 12 noon).

Jewellery: mixed exhibition, 9 Jan to 29 Jan (closes 12 noon).

ROYAL MUSEUM OF SCOTLAND

Chambers Street, Edinburgh Tel: 0131-225 7534. Fax: 0131-220 4819. Opening times: Mon-Sat 10-5, Tue to 8, Sun 12-5. Closed 25 Dec. International collections & decorative arts & ethnography.

Shamiana: textiles from a Mughal Tent, to 5 Dec.

Precious Cargo: Scots and the China Trade, celebrating three centuries of trade between Scotland and China, to 4 Jan.

Colours of Africa: an exhibition of African textiles to coincide with the Africa and Scotland 1997 project being staged throughout Edinburgh, to 25 Jan.



'Precious Cargo: Scots and the China Trade' at the Royal Museum of Scotland.

SCOTTISH GALLERY

16 Dundas Street, Edinburgh EH3 6HZ. Tel: 0131-558 1200. Fax: 0131-558 3900. Open: Mon-Fri 10-6, Sat 10-4. 20th C & contemporary Scottish paintings; contemporary British crafts.
Contemporary Scottish paintings from Gallery artists, 1 Dec to 24 Dec.
Table of Delights: contemporary applied art, 1 Dec to 24 Dec.

Victoria Crowe: new paintings, 12 Jan to 4 Feb.
David Roberts: ceramics, 12 Jan to 4 Feb.

SCOTTISH NATIONAL GALLERY OF MODERN ART

Belford Road, Edinburgh EH4 3DR. Tel: 0131-556 8921/0131-332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. 20th C international & Scottish paintings, sculpture, graphic art print room & library.

Scottish Colourists from the Ritchie Collection, to 11 Jan.

Correspondences: Scotland/Berlin - works by young contemporary artists from Scotland & Berlin, 29 Nov to 1 Feb.

SCOTTISH NATIONAL PORTRAIT GALLERY

1 Queen Street, Edinburgh EH2 1JD. Tel: 0131-556 8921/332 2266 (rec. info). Opening times: Mon-Sat 10-5, Sun 2-5. Scottish history through portraits from the 16th C to present day.

Exhibition of photographs providing a record of a number of Edinburgh University scholars, 5 Dec to 1 Feb.

TALBOT RICE ART CENTRE

University of Edinburgh, South Bridge, Edinburgh EH8 9LY. Tel: 0131-650 2210. Fax: 0131-650 2147. Opening times: Tue-Sat 10-5, Sun 2-5. Torrie collection of Old Masters, Hope Scott Collection of 20th C modern masters.

Me: an exhibition about self-image by local senior school pupils, to 12 Dec.

Grey-Weighted Notes: new work by Donald Urquhart, 17 Jan to 22 Feb.

GLASGOW ART GALLERY & MUSEUM

Kelvingrove, Glasgow G3 8AG. Tel: 0141-287 2000. Fax: 0141-287 2739. Opening times: Mon-Sat 10-5, Sun 11-5. Major artists from Botticelli to Dalí; armour, furniture, ceramics, silver & glass; the national history of Scotland.
Open Sesame: Islamic artefacts.

THE BURRELL COLLECTION

2060 Pollokshaws Road, Pollok Country Park, Glasgow G3 8AG. Tel: 0141-649 7151. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Permanent collection of antiquities, oriental art, European decorative art & painting.
Sir John Lavery: Irish Glasgow Boy, to 25 Jan.

COLLINS GALLERY

University of Strathclyde, Richmond Street, Glasgow G1 1QX. Tel: 0141-552 4400 x 2558. Fax: 0141-552 4053. Opening times: Mon-Fri 10-5, Sat 12-4. Contemporary painting & sculpture, crafts & photography.

Christmas Present: contemporary craftwork from throughout the UK, all for sale, to 23 Dec.
Art on the Move: contemporary automata and kinetic art, to 23 Dec.

In Arkadia: A Contemporary Textile Approach to Classical Greece by Paddy Killer - theatrical installation of free-machine embroidery, intricate drawing, props & sounds, 10 Jan to 7 Feb.

A Decade of Photography at Glasgow College of Building & Printing, 10 Jan to 7 Feb.

COMPASS GALLERY

78 West Regent Street, Glasgow Tel: 0141-221 6370. Fax: 0141-248 1322. Opening times: Mon-Sat 10-5.30. Contemporary Scottish & international art. Ring for details.

Christmas Exhibition: paintings, original prints, sculpture, ceramics & jewellery by Scotland's top contemporary artists, to end of Jan.

CYRIL GERBER FINE ART

148 West Regent Street, Glasgow Tel: 0141-221 3095/204 0276. Opening times: Mon-Sat 9.30-5.30. Late 19th & 20th C Scottish & English paintings.

FOSSIL GROVE

Victoria Park, Glasgow Tel: 0141-950 1448. Fax: 0141-287 2690. Opening times: Daily 12-5. Open Apr-Sept. Site of scientific interest, chance to examine geological specimens from coal forests 350 million years ago.

GALLERY OF MODERN ART

Queen Street, Glasgow Tel: 0141-229 1996. Fax: 0141-204 5636. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Work by living artists.
Hannah-Barbara: animation exhibition including Scoobie-Doo model sheet & selected storyboards.

GATEHOUSE GALLERY

Rouken Glen Road, Giffnock, Glasgow G46 7UG. Tel/fax: 0141-620 0235. Ws <http://www.gatehouse.demon.co.uk/>. Opening times: Daily 1.30-5.30, closed Tue.

Christmas Exhibition: mixed show of paintings, sculpture, ceramics & jewellery by approx. 50 artists, 30 Nov to 24 Dec.
Cabinet Paintings: sixty works, all 10ft square paintings, showing regular gallery artists working on one scale, 25 Jan to 26 Feb.

GLASGOW PRINT STUDIO

22 King Street, Glasgow G1 5QP. Tel: 0141-552 0704. Fax: 0141-552 2919. Opening times: Mon-Sat 10-5.30. Original prints, paintings & sculpture by local, national & international artists.

Christmas Show: contemporary prints, paintings, ceramics & jewellery, to 24 Dec.

The Original Print Shop: stocking fillers - original prints, ceramics, jewellery, gifts, hand-made cards (under £100), to 24 Dec.
Exhibition of Scottish Graphic Art at Museum of Skofja Loka, Slovenia (phone Glasgow Print Studio for details), to 13 Dec.

GLASGOW SCHOOL OF ART

Gallery I at Mackintosh Building & Gallery II at Newbery Building, Renfrew Street, Glasgow G3 6RG. Tel: 0141-353 4500. Fax: 0141-353 4746. Opening times: Term time Mon-Thur 9.30-8.30, Fri 9.30-5, Sat 10-12. Fine art, design & architecture.

HUNTERIAN ART GALLERY

The University, Hillhead Street, Glasgow G12 8QQ. Tel: 0141-339 8855. Opening times: Mon-Sat 9.30-5. Scotland's oldest public museum opened in 1807.

LILLIE ART GALLERY

Station Road, Milngavie, Glasgow Tel: 0141-943 3247. Fax: 0141-943 3246. Opening times: Tue-Fri 10-1 & 2-5, Sat & Sun 2-5, closed Mon. Permanent collection of 20th C Scottish artists.
A Patch Of Their Own: 50 Scottish artists respond to the theme of gardens & allotments (works are for sale), to 21 Dec.

SCOTLAND PREVIEWS

The 50th anniversary of the independence of India has sparked off a number of related exhibitions. In parallel with the photography exhibition at the Hayward Gallery in London is 'India50: A Working People' at the City Art Centre, Edinburgh. The latter comprises 60 photographs by Sebastião Salgado, many of which have never before been seen in public. Organised in association with Christian Aid, which addresses problems associated with poverty throughout the world, the exhibition highlights some of the issues affecting the poor in both urban and rural areas of India, where almost 40% of the population lives below the poverty line.

The National Gallery of Scotland is holding its annual exhibition of **Turner watercolours**. These paintings, which are around 40 in number, can only be shown in January, due to the specifications of a bequest which was made in a period when they had to be exhibited at a time of year when natural light was at its weakest, for otherwise their condition would be endangered. So go and see them while you can - you will not be disappointed.

MCLELLAN GALLERIES

270 Sauchiehall Street, Glasgow Tel: 0141-331 854. Opening times: Mon-Sat 10-5, Sun 11-5. Closed Tue when no temporary exhibition is showing. Contemporary shows from all over the world.

MUSEUM OF TRANSPORT

Kelvin Hall, Bunn House Road, Glasgow Tel: 0141-357 3929. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. History of transport throughout the ages; trams, cars, buses, trains & planes.

PEOPLE'S PALACE MUSEUM

Glasgow Green, Glasgow Tel: 0141-554 0223. Opening times: Mon-Sat 10-5, Sun 11-5. Historical material & temporary exhibitions; industry, commerce, domestic & social life since 1175.

POLLOK HOUSE

2060 Pollokshaws Road, Glasgow Tel: 0141-649 7151, 636 0086. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Historic house built c 1752. Set in 361 acres of park and woodland. Incl fine furniture, works from collection of Sir William Stirling Maxwell and fine Spanish paintings.

PROVAND'S LORDSHIP

3 Castle Street, Glasgow Tel: 0141-287 2747. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue. Oldest house in Glasgow built 1471 incl period display sweet shop on first floor.

ROGER BILLCLIFFE FINE ART

134 Blythwood Street, Glasgow G2 4EL Tel: 0141-332 4027. Fax: 0141-332 6573. Opening times: Mon-Fri 9.30-5.30, Sat 10-1. Scottish art 1900 to the present day.

John Boyd: paintings from 1997, 29 Nov to 23 Dec.

Christine Ironside: The Island - recent paintings, 29 Nov to 23 Dec.
White Christmas: applied arts, jewellery, glass, textiles, automata & ceramics, 29 Nov to 23 Dec.

Stand 56 at Art '98 (Business Design Centre, Islington, London), 21 Jan to 25 Jan.

ST. MUNGO MUSEUM OF RELIGIOUS LIFE AND ART

2 Castle Street, Glasgow Tel: 0141-553 2557. Opening times: Mon, Wed-Sat 10-5; Sun 11-5; closed Tue.

The Veil in Islam: Myth and Reality, to 1 Feb.

GREENOCK MCLEAN MUSEUM & ART GALLERY

15 Kelly Street, Greenock PA16 8PX Tel: 01475-723741. Fax: 01475-882101. Opening times: Mon-Sat 10-12, 1-5. Scottish School & other works incl the Caird Collection.

The Working River: industry & working life on the Clyde, to 10 Jan.

Works from the Scottish Arts Council Bequest 1997, 17 Jan to 21 Mar.

PERTH THE STRATHEARN GALLERY AND POTTERY

32 West High Street, Crieff, Perth PH7 4DL Tel: 01764-656100. Nearest station: Perth. Contemporary paintings and applied arts. Working studio pottery in basement.

Christmas Exhibition: paintings and applied arts, 29 Nov to 10 Jan.

Winter Exhibition, featuring landscape paintings by John Lowrie Morrison, 31 Jan to 17 Mar.

ST. ANDREWS CRAWFORD ARTS CENTRE

93 North Street, St. Andrews, St. Andrews. Fife KY16 9AL Tel: 01334-474610. Fax: 01334-479880. Opening times: Mon-Sat 10-5, Sun 2-5. Emphasis on contemporary art.

Gifted: large and varied show by members of the Association for Applied Arts - good opportunities for Christmas gifts, to 19 Dec.
Changing Perceptions: multi-sensory art by 8 artists, 9 Jan to 8 Feb.

Felt: handmade felt hats, shoes & waistcoats by Liz Rice, 9 Jan to 15 Mar.

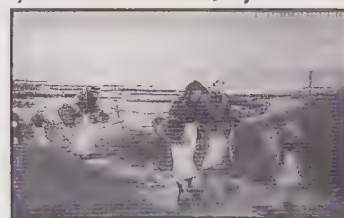
STIRLING SMITH ART GALLERY & MUSEUM

Dunbarton Road, Stirling FK8 2RQ Tel: 0 786-471917. Fax: 01786-449523. Opening times: Tue-Fri 12-5, Sat 10.30-5, Sun 2-5. Arts & crafts exhibitions, local history, café & shop.

Scotland's Liberator - the Life and Legacy of William Wallace 1297-1997, to 14 Dec.

Maurice Poirson (1850-1882): discovery of the painting Les Moulières à Villerville in Stirling's collection, 10 Jan to 25 Jan.

Scottish Painting of the 20th Century: works from the collection plus 27 new works given by the Scottish Arts Council, 31 Jan to 29 Mar.



Les Moulières à Villerville by Maurice Poirson, 1875.

WALES

ABERYSTWYTH ABERYSTWYTH ARTS CENTRE

Pengam Road, Abergystwyth, Ceredigion SA71 2JH Tel: 01977-212847. Fax: 01977-212848. Opening times: Mon-Sat 10-5, Sun 11-5.

Christmas Craft Fair, to 24 Dec.

Seren Bell: animal drawings, to 3 Jan.

Ceramic Series: Peter Lane, to 10 Jan.

Wales Drawing Biennale: drawings selected by David Nash, to 10 Jan.

Rolling Devolution: contemporary Scottish & Irish art, 17 Jan to 28 Feb.

Matisse: jazz lithographs (South Bank touring exhibition), 10 Jan to 7 Feb.

CARDIFF THE ALBANY GALLERY

74a Albany Road, Cardiff CF2 3RS Tel: 01222-487158. Fax: 01222-449158. Opening times: Mon-Sat 10-5. Welsh landscapes by leading artists. Monthly exhibitions.

Mixed Christmas Exhibition (£40-£2,000), to 24 Dec.

Sale of painting: up to 10% off original price - genuine bargains, 29 Dec to 31 Jan.

HOWARD GARDENS GALLERY

Howard Gardens Centre, Howard Gardens, Cardiff Tel/fax: 01222-506678. Open: Mon-Thur 9.30-8, Fri 9.30-5.
Dystopia - Ha-Ha: prints and 3D paper-work by Jim Noble, to 17 Dec.
International Student Print Exhibition, 5 Jan to 30 Jan (see Previews).

MARTIN TINNEY GALLERY

6 Windsor Park, Cardiff CF10 2BQ Tel: 01222-334444. Fax: 01222-334445. Opening times: Mon-Sat 10-5, Sun 11-5. Contemporary mixed gallery artist shop.

Christmas Exhibition: work by leading Welsh artists (£100-£10,000), to 3 Jan.

Mark Samuel: new paintings, 15 Jan to 7 Feb.

NATIONAL MUSEUM OF WALES

Museum of Welsh Life, Gardens House, St. Fagans, Cardiff CF5 6XB Tel: 01222 39795

Under the Tropic: a celebration of courage, conviction & vision in South African photo-journalism over the past 25 years, to 25 Jan.

The Paradise Garden: botanical illustration from the Dark Ages through to the eve of a new millennium, to 22 Feb.

Paintings by Albert Houthuesen, the Dutch-born landscape painter who worked in Wales, to 11 Jan at the Turner House Gallery.

First Impressions: Catrin Webster paints her response to the Welsh landscape, 17 Jan to 1 Mar at the Turner House Gallery.

ORIEL

The Friary, Cardiff CF1 4AA Tel: 01222 399477. Fax: 01222 398500. Opening times: Mon-Sat 9-5.30. Contemporary art & crafts from Wales, UK & overseas.

Transformations: work in clay, fibre, glass and wood which reinterprets styles or imagery from other times or other cultures, to 10 Jan.

ST. DAVID'S HALL

The Hayes, Cardiff CF1 2SN Tel: 01222-878800. Opening times: Mon-Fri 10-5, Sat 10-5, Sun 11-5. Contemporary art & crafts.

CONWY ROYAL CAMBRIAN ACADEMY OF ART

5th Floor, Conwy Town Hall, Conwy, Gwynedd LL58 3JF Tel: 01248 361441. Fax: 01248 361442. Opening times: Daily 10-5 except Mondays. Royal Society of Painter-Printmakers, 10 Jan to 8 Feb.

DENBIGH DENBIGH LIBRARY MUSEUM AND GALLERY

High Square, Denbigh Denbighshire LL15 1JL Tel: 01248 361441. Fax: 01248 361442. Opening times: Daily 10-5 except Mondays. Royal Society of Painter-Printmakers, 10 Jan to 8 Feb.

John Cleal: drawings, paintings & sculptures, to 3 Jan.

Alexander Adams: oil & acrylic paintings, 10 Jan to 21 Feb.

FISHGUARD WEST WALES ARTS CENTRE

16 West Street, Fishguard, Pembrokeshire SA65 9AE Tel: 01348 873867. Nearest station: Fishguard Harbour. Opening times: Mon-Sat 9-5.30, Sun by appt. Contemporary fine art and applied art featuring both established and emerging artists. Prices £150-£5,000.

Gallery Artists: James MacKeown, Ian Robertson, Denis Curry, Simon Marsh, Ross Loveday, David Tress, Neil Canning, Elizabeth Cramp, Josh Partridge, Jonathan Cramp, Chris Roberts (£150-£3,000), to Dec.

MACHYNLLETH THE MUSEUM OF MODERN ART

Y Tabernacl, Heol Penrart, Machynlleth SY20 8AJ Tel/fax: 01654-703355. Opening times: Mon-Sat 10-4, Closed 24-28 December & 1

Denis Mathews: Retrospective, to 23 Dec.
Winners of the 1997 Tabernacl Art Competition, 5 Jan to 31 Jan.
John Lavrin: A Croatian Legacy - scenes of the artist's own family from Croatia in the 1950s, 5 Jan to 21 Feb.

MOLD ORIEL THEATR CLWYD

10-12 High Street, Mold, Flintshire CH7 1JL Tel: 01248 361441. Fax: 01248 361442. Opening times: Mon-Sat 10-5, Sun 11-5. Contemporary art & crafts.

Tom Phillips RA: The Graphic Works - 34-year retrospective, 6 Dec to 11 Jan.

Printmakers of Pakistan: exhibition exploring contemporary graphic tradition of Pakistan, 17 Jan to 8 Mar.

NEWPORT NEWPORT MUSEUM & ART GALLERY

John Frost Square, Newport, South Wales NP23 5JL Tel: 01692 504064. Fax: 01692 504065. Opening times: Mon-Sat 9.30-4.30, Sat 9.30-4. Early English watercolours oils & 20th C Welsh artists.

Body Language: figurative works by ten contemporary ceramicists - Ruth Barrett-Danes, Jill Crowley, Stephen Dixon, Michael Flynn, Susan Halls, Tracey Heyes, Jeremy James, Mo Jupp, Laurence Simon & Richard Slee, 29 Nov to 10 Jan.

Remembered Places: paintings by Bert Isaac, 24 Jan to 7 Mar.

Quilts on Walls: imaginative quilts by Diana Brockway, 24 Jan to 7 Mar.

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NEWTOWN ORIEL 31,

Davies Memorial Gallery, The Park, Newtown, Powys SY16 2NZ Tel: 01686-625041. Fax: 01686-623633. Opening times: Mon-Sat 10-5. Contemporary paintings, drawings & sculpture by national & international artists.

John Nesbitt: 25 years of photography - a selection of portfolios completed during his 25 years in Mid Wales, to 23 Dec.

Catrin Webster: Surfacing - Post-Conceptual paintings, photographs & artists' books focusing on landscape, 10 Jan to 14 Feb.

RHYL RHYL LIBRARY MUSEUM ARTS CENTRE

10-12 High Street, Rhyl, Merseyside LL20 7JL Tel: 01248 361441. Fax: 01248 361442. Opening times: Mon-Sat 10-5, Sun 11-5. Contemporary art & crafts.

The Animated Eye: cut out toys, paintings & moving machines by Pater Markey, 6 Dec to 10 Jan.

Craftspace Touring, 17 Jan to 14 Feb.

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SWANSEA ATTIC GALLERY

6 Wind Street, Swansea SA1 1EG Tel: 01792-653387. Opening times: Tue-Fri 9.30-5.30, Sat 10-4.30. Contemporary paintings, prints & sculpture.

Mixed Christmas exhibition featuring Sarah Hopkins, to 24 Dec.

GLYNN VIVIAN ART GALLERY

Alexandra Road, Swansea SA1. Tel: 01792-655006. Fax: 01792-651713. Opening times: Tue-Sun 10-5, closed Mon except Bank Hols. Ceramics, paintings, sculpture, esp Welsh artists.

Unwinding the Thread: Julia Griffiths Jones works with wire as if it were a thread in order to make a more permanent, heavier statement, to 7 Dec.

Makers of Wales: selling craft exhibition, to 11 Jan. CONTINUED OVERLEAF...

WALES PREVIEWS

At this time of year, important exhibitions are hard to come by. Christmas shopping is almost all that's on the cards; a huge number of galleries are showing a motley selection of artists in their 'Christmas Exhibitions', with the result that there is an enormous assortment of gifts to choose from and very little in terms of other shows to distract you while you're trying to concentrate on your purchases. Probably the most essential viewing this month is still the **Wales Drawing Biennale** at Aberystwyth Arts Centre, which was mentioned in last month's issue of *Art Review*.

The January exhibition at the **Howard Gardens Gallery** in Cardiff is of prints made by students from 30 art schools throughout Europe. Since the artists concerned will not have been in the public eye before, it is difficult to predict the standard of the work on show; but the beauty of such exhibitions is that, whilst coming with no guarantee of quality, they provide an exciting opportunity to spot new talent. The number of prints in the exhibition - about 80 - is small enough not to be overwhelming but large enough to provide a reasonable overview of young European printmaking.

John Upton: Images of Christmas, 13 Dec to 11 Jan.

Make Space: Swansea Festival Exhibition of the art of stage design, including costume, lighting and set design with scale models, to 16 Jan.

Acquired Images: David Hum's collection of photographic prints by various important photographers, 6 Dec to 18 Jan.

A Response to Landscape: recent paintings of Wales by Andres Hartley, 17 Jan to 1 Mar.

Body Language: Figurative Ceramics, 24 Jan to 22 Mar.

Sun Pictures: Images from the Dawn of Photography, 31 Jan to 29 Mar.

WREXHAM WREXHAM ARTS CENTRE

Rhosddu Road, Wrexham LL11 1AU. Tel: 01978 292093. Fax: 01978 361876. Opening times: Mon-Fri 9.30-6.45, Sat 9.30-5. Contemporary & historical art & craft.

Position and Appearance: granite sculpture installation by Hideo Furuta, large-scale granite forms, to 13 Dec.

Philomena Pretzell: decorative ceramics, to 17 Dec.

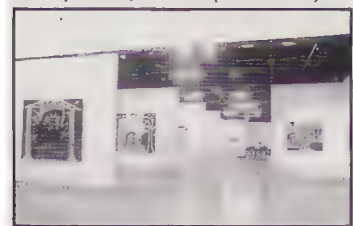
New Art: work from recent graduates of art schools in and around Wales, 20 Dec to 8 Feb.

THE NORTH

CARLISLE TULLIE HOUSE

Castle Street, Carlisle, Cumbria CA3 8TP. Tel: 01228-34781 x 24. Fax: 01228-810249. Opening times: Mon-Sat 10-5, Sun 12-5. 20th C British art incl Bottomley Bequest of Pre-Raphaelites; English porcelain; crafts.

CO3: The Third Carlisle Open Competition - competition for artists & makers within 100 miles of Carlisle, to 1 Mar (see Previews).



The Carlisle Open Competition, Tullie House.

CHATTON THE CHATTON GALLERY

Church House, New Road, Chatton, Northumberland NE66 5PU. Tel: 01668 215494. Contemporary art and sculpture. Prices £250-£2000.

DURHAM DLI MUSEUM AND DURHAM ART GALLERY

Aykley Heads, Durham DH1 5TU. Tel: 0191-384 2214. Fax: 0191-386 1779. Opening times: Tue-Sat 10-5, Sun 2-5. Regimental collection of the DLI; changing art exhibitions & tours.

Pamela Kay: still life paintings, gardens & portraits, to 21 Dec.

Durham Paintings: works by Neil Gall, Durham Cathedral's artist-in-residence, to 21 Dec.

Gabisile Nkosi: lino prints & drawings of village life, 2 Dec to 21 Dec.

Print '97: competition entries from the Photographic Alliance of Great Britain, 2 Jan to 1 Feb.

The Village is a Global World: photographs of village life by Jindrich Streit, 23 Dec to 8 Feb.

GATESHEAD THE GALLERY, GATESHEAD LIBRARIES & ARTS

Prince Consort Road, Gateshead, Tyne & Wear NE8 4LN. Tel: 0191-477 3478. Fax: 0191-477 7454. Opening times: Mon-Fri 9.30-7.30, Wed 9.30-5, Sat 9.30-1. Mainly contemporary regional painting, printmaking & photography.

Christmas Angels: work by over 30 artists depicting angels in a contemporary way, 29 Nov to 6 Jan.

A Warm Wind from Africa: prints by young South African artist Gabisile Nkosi, 14 Jan to 7 Feb.

HARTLEPOOL HARTLEPOOL ART GALLERY

Church Square, Hartlepool TS24 7EQ. Tel: 01429 869706. Nearest station: Hartlepool. Opening times: Tue-Sat 10-5.30, Sun 2-5.

Presents Unlimited: selling exhibition of contemporary crafts, to 4 Jan.

40 years of Andy Capp: Andy Capp cartoons by Reg Smyth, 10 Jan to 1 Mar.

Cartoons from the Chris Beetles Gallery: work by various postwar cartoonists, 10 Jan to 1 Mar.

Cartoons from the Collection of the Cartoon Art Trust: more work by different postwar cartoonists, 10 Jan to 1 Mar.

NEWCASTLE-UPON-TYNE CLAYTON GALLERY

4 Clayton Road, Jesmond, Newcastle-Upon-Tyne NE2 4RP. Tel: 0191-281 2560. Fax: 0191-281 6734. Opening times: Mon-Sat 10-5, Thur 10-6.

LAING ART GALLERY

New Bridge Street, Newcastle-Upon-Tyne. Tel: 0191-232 7734. Opening times: Mon-Sat 10-5, Sun 2-5. British paintings 18th C on; ceramics & costume collections.

Mailing: The Biggest Pottery in the World, to 11 Jan.

The Making of Newcastle: Richard Grainger Bicentenary Exhibition, to 11 Jan.

UNIVERSITY GALLERY

University of Northumbria, Library Building, Sandyford Road, Newcastle-Upon-Tyne NE1 8ST. Tel: 0191-227 4424. Fax: 0191-227 4718.

Opening times: Mon-Thur 10-5, Fri & Sat 10-4 (incl Sun & bank hols). Contemporary, historical & permanent collection & 2D work.

New Acquisitions to the Permanent Collection, 1 Dec to 24 Dec.

NR HAWKSHEAD GALLERY-IN-THE-FOREST

Nr Hawkshead, Cumbria LA22 0QJ. Tel: 01229-860291. Fax: 01229-860050. Opening times: Daily 24 hrs. The largest collection of site-specific sculpture in the UK. Over 80 works sited along a 9-mile trail; also access trail for elderly & disabled.

YORKSHIRE & HUMBERSIDE

HALIFAX THE DEAN CLOUGH GALLERIES

Halifax Tel: 01422-250250. Fax: 01422-341148. Email: linda@design-dimension.co.uk Contemporary art and design.

Rosie Leventon: sculpture, to 4 Jan. Anthony Earnshaw: drawings, to 4 Jan. Brendon Fletcher: paintings, to 4 Jan. Richard McGowan: mixed media, to 4 Jan.

Dean Clough Artists, Part II: new works from 22 painters, printmakers & sculptors based on site, to 4 Jan.

Small But Perfectly Formed: Christmas selling exhibition - works under £125, to 4 Jan.

Terry Cryer: Jazz & Press Photographs Retrospective, 10 Jan to 1 Mar.

Doug Currie: photo light-boxes, with commissioned music by Chris Fox, 10 Jan to 1 Mar.

Jo Holland: photographs, 10 Jan to 1 Mar. Chris Sacker, John Baldwin: Artist as Photographer, 10 Jan to 1 Mar.

Henry Moore Sculpture Trust Studio

Gate 1, Dean Clough, Halifax, Yorkshire. Tel: 0113-234 3158. Opening times: Tue-Sun 12-5 during exhibitions.

Peter Shelton: blackelephant house - a new work made for the Studio, to 15 Mar.

HARROGATE ANSTEY GALLERIES

33 Swan Road, Harrogate HG1 2SA. Tel: 01423 500102. Nearest station: Harrogate. Opening times: Tue-Sat 10-4.30. Contemporary Fine Art - limited edition bronze and ceramic sculpture, paintings and drawings. On-going show by Gallery artist Pierre Diamantopoulou. Other works by John Dunn, Amanda King, Laurence Cutting and others.

Helmsley Look Gallery

20 Castlegate, Helmsley, York. Tel: 01439-770545. Opening times: Mon-Sat 10.30-5, Sun 2-5. Mixed show of Gallery artists - ring for details.

HUDDERSFIELD HUDDERSFIELD ART GALLERY

Princess Alexandra Walk, Huddersfield, West Yorkshire HD1 2SU. Tel: 01484-513808. Fax: 01484-531983. Opening times: Mon-Fri 10-5, Sat 10-5. Contemporary work; British art from 1900.

Corpus: recent paintings and drawings by Yorkshire-based artist Tom Wood, to 17 Jan.

Kiddees Permanent Collection of 20th C British art, to 14 Feb.

LUPTON SQUARE GALLERY

1 & 2 Lupton Square, Honley, Huddersfield HD7 2AD. Tel: 01484 666144. Fax: 01484 661221. Email: luptonsquaregallery@btinternet.com

Nearest station: Huddersfield. Opening times: Fri-Sun 10-5 or by appt. Contemporary painting, prints, sculpture & ceramics. Prices £20-£2,000.

Christmas Show: special presents for special people, to 1 Jan.

Mixed Show: paintings, prints, ceramics & sculpture by Gallery artists, 2 Jan to Feb.

HULL FERENS ART GALLERY

Queen Victoria Square, Hull HU1 3RA. Tel: 01482-613902. Fax: 01482-613710. Opening times: Mon-Sat 0-5 & Sun 1.30-4.30. Collections incl Old Masters, Victorian, Hull marine painters & 20th C art.

History: The Mag Collection - image-based work in Britain in the late 20th Century, featuring over 200 works by 101 artists, to 18 Jan.



She had a Dream by Mari Mahr, silver gelatin print, 1991 (in the Mag Collection).

LEEDS CITY ART GALLERY

The Headrow, Leeds LS1 3AA. Tel: 0113-247 8248. Fax: 0113-244 9689. VVs <http://www.leeds.gov.uk>. Opening times: Mon-Sat 10-5, Wed 10-8, Sun 1-5; closed bank hols.

Vanishing Point: perspective in sculptors' drawings - contemporary prints and drawings from the permanent collection, in the Study Centre galleries (organised by the Henry Moore Institute), to 4 Jan.

Francis Towne (1739-1816): landscape watercolours, to 4 Jan.

Judy Macklin: landscape woodcuts for sale, to 11 Jan (Macklin demonstrates the technique on 17 Jan).

Turner & Yorkshire, to 8 Feb.

Grey Area: new & recent work by Martyn Hill, challenging the boundaries between painting & sculpture, to 8 Feb.

Sluiceways of the Mind: the collaborative work of Dr. Grace W. Pailthorpe & Reuben Mednikoff - surrealist oil paintings, drawings & watercolours, 15 Jan to 8 Mar.

HAREWOOD HOUSE TRUST, TERRACE GALLERY

Harewood, Leeds LS17 9LQ. Tel: 0113-288 6331. Fax: 0113-288 6467. Opening times: Daily 10-5. Historic house and grounds with exotic bird garden and contemporary art gallery.

Paper, Paint & Print: Christopher Wood, Jo Gomer & Stephen Wager, printmakers, weekends to 14 Dec.

HENRY MOORE INSTITUTE

74 The Headrow, Leeds, Yorkshire. Tel: 0113-234 3158. Fax: 0113-246 1481. Opening times: Daily 0-5.30, Wed 10-9 during exhibitions.

At One Remove: contemporary group show featuring 17 artists from Britain & abroad, to 4 Jan.

The Space of the Page: how books have been used by artists from the 1960s to the present day, to 4 Jan.

Vanishing Point: perspective in sculptors' drawings - contemporary prints & drawings from the permanent collection, to 4 Jan.

THE NORTH, YORKSHIRE & HUMBERSIDE PREVIEWS

After the obligatory 'Christmas Exhibition', Hartlepool Art Gallery will be concentrating on cartoons with no less than three simultaneous exhibitions, so it's the place to be if the season of indulgence has left you needing to be livened up with a bit of animation.

'Painted Fabrics' at the Mappin Art Gallery, Sheffield, charts the history of the Sheffield company of the same name which employed disabled servicemen in the production of luxury textiles between 1915 and 1959. The company originated from the work of Mrs Annie Bindon Carter at Wharncliffe War Hospital, Middlewood, where she encouraged the injured soldiers and sailors to take part in what would now be classed as occupational therapy. As Painted Fabrics developed, its products expanded to include furnishings, dress and ecclesiastical fabrics, stage curtains and hangings, all of which the ex-servicemen patterned by hand using techniques such as stencilling, block printing, screen printing and spray painting. Gradually the wives and daughters of the men came to be involved and a whole community was formed. On display at the exhibition will be photographs, sketches and examples of the work which have not been seen in public since the company closed down.

Definitely worth a look is the Carlisle Open Competition at Tullie House, Carlisle, not least because it will be judged by our very own David Lee - so you can be sure that the winners will display some mastery of their art and, in a break from the norm set by so many recent art exhibitions, the Emperor's new clothes will not be on show.

LEEDS UNIVERSITY ART GALLERY
Woodhouse Lane, Leeds LS2 9JT. Tel: 0113-233 2778. Opening times: Mon-Fri 10-5, Thur 10-7, 19th & 20th C British paintings, drawings & prints.

SCARBOROUGH SCARBOROUGH ART GALLERY

The Crescent, Scarborough, North Yorkshire YO1 1PW. Tel: 01723-374753. Fax: 01723-376941. Opening times: Tue-Sun 10-5. Victorian Italianate villa housing permanent collection of British art.

SETTLE LINTON COURT GALLERY
Duke Street, Settle, North Yorkshire. Tel: 01729-822695. Fax: 01729-822694. Opening times: Tue, Fri & Sat 11-5, Sun 2-5. Closed in Jan. Contemporary work.
Christmas Exhibition: six artists, 29 Nov to 14 Dec.

SHEFFIELD GRAVES ART GALLERY
Surrey Street, Sheffield S1 1XZ. Tel: 0114-273 5158. Fax: 0114-273 5994. Opening times: Mon-Sat 10-5. 16th-20th C British Art, European Old Masters, French painting & oriental art.

MAPPIN ART GALLERY
Weston Park, Sheffield S10 2TP. Tel: 0114-272 6281. Fax: 0114-275 0957. Opening times: Tue-Sat 10-5, Sun 2-5. 18th-20th C painting & sculpture.

Designs on the Devonshire Quarter: exhibition looking at the Devonshire Green area of Sheffield and imaginary architectural developments, to 4 Jan.
Painted Fabrics: Work, not Charity (1915-1959), to 15 Feb (see Previews).
Texture in Art, 13 Dec to Feb.

Book of the Dead: the work of photographer Kate Sully who is inspired by the Egyptian notion of life after death, 17 Jan to 22 Feb.

THIRSK ZILLAH BELL CONTEMPORARY ART

15 Kirkgate, Thirsk, North Yorkshire YO7 1PQ. Tel: 01845-522479, after hrs 523420/522251. Fax: 01845-526558. Opening times: Mon-Sat 10-5.30. Permanent selling exhibitions of British contemporary art.

The Under Two Hundred Show: 200 contemporary works all under £200, 6 Dec to 31 Dec.

Mixed show of British contemporary art, throughout Jan.

WAKEFIELD WAKEFIELD ART GALLERY

Wentworth Terrace, Wakefield, West Yorkshire WF1 3QW. Tel: 01924-305796. Fax: 01924-380299. Opening times: Tue-Sat 10.30-4.30, Sun 2-4.30. Closed Mon. Distinguished 20th C collection incl important works by Moore & Hepworth.
Networking: an overview of artworks by international artists which have been made explicitly to cross distances (touring exhibition from the Hayward Gallery), to 7 Dec.

YORK CITY ART GALLERY
Exhibition Square, York, North Yorkshire YO1 2EW. Tel: 01904-551861. Opening times: Mon-Sat 10-5, Sun 2.30-5. European & British from 1350; old masters to modern pottery.

The Room in View: the identity & status of well-known sitters revealed through their environment, 13 Dec to 18 Jan.

KENTMERE HOUSE GALLERY
53 Scarcroft Hill, York, North Yorkshire YO2 1DF. Tel: 01904-656507. Opening times: Thur 6-9pm, 1st w/end in month 11-5 & by appt. Contemporary art in domestic setting.
The Small Picture Show: small paintings, original prints & a few pots, to 18 Dec.

THE NORTH WEST

BIRKENHEAD BLACKTHORN GALLERIES

2A Price Street, Hamilton Quarter, Birkenhead, Wirral L41 6JN. Tel: 0151-649 0099. Fax: 0151-649 0088. Email: ogilvie@galleries.u-net.com. Website: http://www.galleries.u-net.com. Nearest station:

Hamilton Square, Lime Street, Liverpool. Opening times: Mon-Sat 9.30-5.30. Fine art, contemporary crafts. Prices up to £3,000.

Joint exhibition - Caroline Mawdsley: sculpture; Stephen Jones: painter, 1 Dec to 13 Dec.

Moving Air: paintings by Rob Davies, 15 Dec to 3 Jan.



Forget Me Not by Jim Fleming, at Blackthorn Galleries.

WILLIAMSON ART GALLERY AND MUSEUM

Slaty Road, Birkenhead, Merseyside. Tel: 0151-652 4177. Fax: 0151-670 0253. Opening times: Tue-Sun 1-5 (& bank hols). Britns 18th & 19th C & Liverpool School paintings; Merseyside ceramics, temporary exhibitions.

Philip Wilson Steer: the most celebrated artist born in Birkenhead, 6 Dec to 19 Apr.

BOLTON BOLTON MUSEUM & ART GALLERY

Le Mans Crescent, Bolton, Lancashire BL1 1SE. Tel: 01204-522311. Fax: 01204-391352. Opening times: Mon-Fri 9.30-5.30, Sat 10-5 (incl Wed). European & Oriental art 7th-20th C, contemporary British pottery.

The '70s: Portrait of a Decade - art, music and fashion of the ten years thought to be the most tasteless in the entire history of taste, to 11 Jan.

In Your Face: portraits past & present - exploring the function & meaning of portraiture, 24 Jan to 28 Mar.

CHESTER THE BRIDGEGATE GALLERY

64 Lower Bridge Street, Chester CH1 1RU. Tel: 01244 319619/570071. Nearest station: Chester. Opening times: Tue-Sat 10-5. British & European contemporary art. Prices £40-£1,000.

Christmas Exhibition: recent paintings & drawings by Mary Stork, Dominique Huard, Geoff Price & Jenny Ryrie, 5 Dec to 24 Dec.

LEIGH TURNPIKE GALLERY

Leigh, Greater Manchester WN7 1ED. Tel: 01942-404558. Fax: 01942-404567. Opening times: Mon, Thur, Fri 9.30-5.30, Tue 10-5.30, Wed 9.30-5.30, Sat 10-3.

Alistair Macintyre: Massing Unmassing - drawings and photographs inspired by the artist's time in Iceland, to 13 Dec.

LIVERPOOL HANOVER GALLERIES

11-13 Hanover Street, Liverpool L1 3DN. Tel: 0151-709 3073. Opening times: Tue-Sat 10.30-5.30. Closed for Christmas & New Year. Two large galleries, available for hire.

Ron Bell & Ian Stopforth, 3 Dec to 13 Dec.
Tom Murphy: major retrospective, 7 Jan to 17 Jan.

Sarah Webb & Jeff Meams, 21 Jan to 31 Jan.

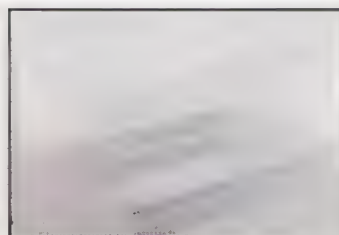
TATE GALLERY LIVERPOOL

Albert Dock, Liverpool L3 4BB. Tel: 0151-709 3223. Fax: 0151-709 3122. Opening times: Tue-Sun 10-6 & bank hols. National collection of modern & contemporary art, educational programmes.
Closed for redevelopment; re-opening May '98.

WALKER ART GALLERY

William Brown Street, Liverpool. Tel: 0151-207 0001. Opening times: Mon-Sat 10-5, Sun 12-5. Outstanding collections of European Art from 1300 to the present day.

John Moores Liverpool Exhibition 20: important prize for new painting, to 15 Feb.



Harmony in Green by Dan Hays, winner of this year's John Moores Prize, at the Walker Art Gallery.

MANCHESTER BURY ART GALLERY AND MUSEUM

Moss Street, Bury, Manchester BL9 0DR. Tel: 0161-253 5878. Fax: 0161-253 5915. Nearest station: Bury Interchange. Opening times: Tue-Sat 10-5. Fine Arts. Prices £100-£10,000.

139th Manchester Academy of Fine Arts Annual Open Exhibition: painters, sculptors & printmakers may submit up to 2 works at £6 each (concessions available), for £2,000 top prize and over 20 other awards totalling over £3,000; forms from the Bury and Manchester City Art Galleries or by post from Cliff Moorhouse, MAFA, 4 Delph Greaves, Delph, Oldham OL3 5TY (01457 875718); sending-in dates 13-14 Mar, exhibition 28 Mar to 2 May.

CORNERHOUSE

70 Oxford Street, Manchester M1 5NH. Tel: 0161-228 2463. Fax: 0161-236 7323. Opening times: Tue-Sat 11-6, Sun 2-6. Wide variety of contemporary art.

Some Kind of Heaven: contemporary young women artists from around the world, to 21 Dec.

Archigram: focus on '60s English experimental architecture group, 9 Jan to 15 Feb.

THE GALLERY, MANCHESTER'S ART HOUSE

131 Portland Street, Manchester M1 4PY. Tel: 0161-237 3551. Fax: 0161-228 3621. Opening times: Mon-Fri 10-5, Thur 10-7, Sat 10-4. Fine art incl British works and touring exhibitions.

Neil Canning, to 6 Dec.
Winter Exhibition: household artists' works (£25-£2,500), 8 Dec to 31 Jan.

MANCHESTER CITY ART GALLERIES

Mosley Street, Manchester M2 3JL. Tel: 0161-236 5244. Fax: 0161-236 7369. Opening times: Mon 11-5.30, Tue-Sat 10-5.30, Sun 2-5.30. Fine art incl British works & touring exhibitions.

Look at Me: portraits from the permanent collection, to 18 Jan.

Shifting Horizons: British landscape painting in the '50s & '60s, to 8 Feb.

Glass Landscape Garden: installation by Keiko Mukaide, to 8 Feb.

Pre-Raphaelite Women Artists, to 22 Feb (see Previews).

WHITWORTH ART GALLERY

University of Manchester, Whitworth Park, Manchester. Tel: 0161-275 7450. Fax: 0161-275 7451. Opening times: Mon-Sat 10-5, Sun 2-5. British watercolours, prints, textiles, wallpapers & contemporary art.

In a New Light: sculpture from the collections in the Mezzanine gallery, to Jan.

Bittersweet: contemporary artists looking at neuroses of 1990s living, 29 Nov to 8 Feb (see Previews).

Informal Portraits: an insight into an artist's search for character & intimacy, to mid-Mar.
3 Drawing Masters: works by Malchair, Prout & Valley, all of whom taught drawing, to Mar.

PRESTON HARRIS MUSEUM & ART GALLERY

Market Square, Preston, Lancashire PR1 2PP. Tel: 01772-258248. Fax: 01772-886764. Open: Mon-Sat 10-5. Collection incl works by the Devis family, 19th C paintings & sculpture; contemporary.

Animals in Art, to 6 Dec.

Great Preston Art Bazaar: open art show for local residents, 29 Nov to 3 Jan.

Hot off the Press, 29 Nov to 24 Jan (see Previews).

SANDBACH DUKES OAK CONTEMPORARY ART GALLERY

Sandbach, Cheshire CW11 0SD. Tel: 01829-822695. Fax: 01829-822694. Opening times: Mon-Sat 10-5, Sun 2-5. Contemporary art.

Christmas Exhibition - Lucien Cooper: paintings; Tone Von Krogh: ceramics, to 11 Jan.
Organic Lines - Lewis Noble: paintings; Brian Taylor: organic sculptures, 18 Jan to 18 Feb.

SOUTHPORT ATKINSON ART GALLERY

100 Victoria Road, Southport, Merseyside. Tel: 01705-234567. Fax: 01705-234568. Opening times: Mon-Sat 10-5, Sun 2-5. Contemporary art.

Sacrism Profane: wood carvings by Bryn Marsh, to 6 Dec.

Sefton Employees art competition: mixed media, 13 Dec to 3 Jan.

WEST MIDLANDS

BIRMINGHAM BARBER INSTITUTE OF FINE ARTS,

University of Birmingham, Edgbaston, Birmingham B15 2TS. Tel: 0121-414 7333. Fax: 0121-414 3370. Nearest station: Birmingham University.

Opening times: Mon-Sat 10-5, Sun 2-5. Western European art from 13th to 20th century; outstanding collection of Old Master and modern paintings including major works by Bellini, Rubens, Poussin, Gainsborough, Rossetti, Monet, Renoir and Magritte on permanent display.

Secret Picture Stores: an exploration of the theme of portraiture by Asian pupils from Hodge Hill Girls' School in east Birmingham, to 31 Dec.

Simone Martini in Context: the making and meaning of St John the Evangelist by Simone Martini, 30 Jan to 12 Apr.

BIRMINGHAM MUSEUM AND ART GALLERY

Chamberlain Square, Birmingham. Tel: 0121-303 2834 (303 1966 for Gas Hall). Opening times: Mon-Thur & Sat 10-5, Fri 10.30-5, Sun 12.30-5.

The Colour of Money: A Coin for the New Millennium - exhibition about the new £2 coin, developed by the Royal Mint Museum, to 4 Jan.

Walter Langley: Pioneer of the Newlyn Art Colony - over 100 paintings & drawings of life in the local fishing community, to 11 Jan.

Anwar Shemza: first retrospective, including works from the 'Roots' series, to 1 Feb.
Prints in Focus, Part 2: Whistler to Hockney and beyond with works by Toulouse-Lautrec, Picasso & Matisse, 14 Dec to 1 Mar.

MIDLANDS ARTS CENTRE

Cannon Hill Park, Birmingham B12 9QH. Tel: 0121-440 3838. Fax: 0121-446 4372. Opening times: Daily 9am-11pm. Continuous exhibitions in 3 galleries.

Art Textiles: from open submission, to 4 Jan.
Pressing Forward: prints by the Birmingham Print Workshop, to 4 Jan.

W. M. A. Photography Portfolio Showcase: 4 recent recipients of the West Midlands Arts Award, 10 Jan to 22 Feb.

Lucy Voecker: works on paper - abstract paintings linking human moods with nature, 10 Jan to 22 Feb.

Sightings: lyrical abstract paintings by Richard McGowan, 17 Jan to 1 Mar.
Spectacles: A Recent History - vintage, hand-crafted & experimental prototypes, 17 Jan to 8 Mar.

COVENTRY HERBERT ART GALLERY AND MUSEUM

Jordan Well, Coventry CV1 5QP. Tel: 01203 832381. Fax: 01203 832410. Nearest station: Coventry. Open: Mon-Sat 10-5.30, Sun 12-5.

Spectacles: A Recent History, to 11 Jan.

Chinese Children's Art, to 4 Jan.
The Best of British: 20th C British works from the Gallery's reserve collection, to 22 Feb.

CONTINUED OVERLEAF ...

The Big Bang: touring exhibition from the Science Museum, examining this theory of the origins of the Universe, 10 Jan to 8 Mar. Toys & Dolls, 17 Jan to 15 Mar.

WARWICK ARTS CENTRE, MEAD GALLERY

University of Warwick, University of Warwick, Coventry CV4 7AL. Tel: 01203 524524. Fax: 01203 523883. Opening times: Mon-Sat 12-9. **Rhapsodies in Black Art of the Harlem Renaissance**, to 6 Dec.

HEREFORD CITY MUSEUM & ART GALLERY

Broad Street, Hereford HR4 9AU. Tel: 01432 364691. Opening times: Tue-Sat 10-5. 18th & 19th C watercolours & oils, also 20th C. **Denise Salmon, Jill Cope, Judy Wright: paintings, prints & drawings**, throughout Dec & Jan.

MALVERN THE COWLEIGH GALLERY

14 Cowleigh Road, Malvern, Worcs. WR14 1QD. Tel: 01684 560646. Fax: . Nearest station: Malvern Link. Opening times: Tue-Sat 10-1 & 2-5.30. Contemporary work in all media, sculpture & ornamental pieces. Prices £50-£6,000. **Constantly renewed works by various artists.**

RUYTON-XI-TOWNS GROVE CONTEMPORARY ARTS

Church Street, Ruyton-Xi-Towns, Shrewsbury SY4 1LA. Tel: 01939-260377. Opening times: Daily 11-5 during major exhibitions, other times by appt. Specialists in solo exhibitions. **Permanent collection of works by R. D. Bradbury & John Boydell Rogers.**

STOKE ON TRENT CITY MUSEUM & ART GALLERY

Bethesda Street, Hanley, Stoke on Trent. Tel: 01782 232323. Fax: 01782 232500. Opening times: Mon-Sat 10-5, Sun 2-5. Mainly British 18th-20th C paintings, drawings, prints. **Moorcroft 1897-1997: 100 years of a living art pottery**, to 11 Jan (see Previews).

WALSALL WALSALL MUSEUM & ART GALLERY

Lichfield Street, Walsall WS1 1TR. Tel: 01922 653116. Fax: 01922 328224. Open: Tue-Sat 10-5, Sun 2-5. Garman Ryan collection incl Rembrandt, Van Gogh, Constable, Freud and many Jacob Epstein. **Walsall Society of Artists: annual display by local amateur artists**, to 7 Dec. **Walsall Photographic Society: annual display by local amateur photographers**, to 7 Dec. **Sound & Fury: the art & imagery of heavy metal**, 13 Dec to 1 Feb. **Cradle to Grave: new work by Adam Beebe**, 13 Dec to 1 Feb. **Music Makers: a celebration of music made in Walsall**, 13 Dec to 1 Feb.

WOLVERHAMPTON WOLVERHAMPTON ART GALLERY

Lichfield Street, Wolverhampton WV1 1DV. Tel: 01902 312032. Fax: 01902 715582. Opening times: Mon-Sat 10-5. 18th-20th C fine art, modern & contemporary applied art: local history & geology, large contemporary art collection. **Wolverhampton Society of Artists: annual exhibition**, to 5 Dec. **Robert Perry: new work - Black Country vistas & echoes of war**, 13 Dec to 31 Jan. **John Keane: Painter in Focus - retrospective including work done as Gulf War artist in 1992**, 13 Dec to 7 Feb. **Julie McNally-Hayes: vibrant abstract paintings inspired by landscape forms**, 19 Dec to 31 Jan.

WORCESTER CITY MUSEUM & ART GALLERY

Foregate Street, Worcester WR1 1DT. Tel: 01905 25371. Fax: 01905 722350. Opening times: Mon-Wed & Fri 9.30-6, Sat 9.30-5, closed Thur. Permanent collections, contemporary arts & crafts. **Worcester Society of Artists: 50th annual exhibition**, to 6 Dec. **Bubbleicious: contemporary jewellery made from plastics & resins**, 13 Dec to 24 Jan. **From the Rural: paintings by Dave Durston**, 13 Dec to 24 Jan.



KETTERING ALFRED EAST ART GALLERY

Sheep Street, Kettering, Northamptonshire NN16 0AN. Tel: 01536 410333. Opening times: Mon-Sat 9.30-5 except BH. **Young Artists: art from local schools**, 17 Dec to 24 Jan. **Phil Stenning**, 17 Jan to 28 Feb.

LEICESTER THE CITY GALLERY

90 Granby Street, Leicester LE1 1DS. Tel: 0116 254 0595. Fax: 0116 254 0593. Open: Tue-Fri 11-6, Sat 10-5. Contemporary fine art & craft. **Ninth Annual Open Exhibition: painting, sculpture, photography & craft work by hundreds of Midlands artists**, to 10 Jan. **Head First: Portraits from the Arts Council Collection**, 16 Jan to 28 Feb. **A Cast of Characters: soft sculpture by Jessica Watson (touring exhibition from the Ruthin Craft Centre)**, 16 Jan to 28 Feb.

LEICESTER MUSEUM & ART GALLERY

53 New Walk, Leicester LE1 7EA. Tel: 0116-255 4100. Fax: 0116-247 3011. Opening times: Mon-Sat 10-5.30, Sun 2-5.30. British & foreign art.

15th-20th C & German Expressionists.

Bernd Zimmer: paintings by this contemporary German artist of the Expressionist school, 29 Nov to 18 Jan.

NOTTINGHAM ANGEL ROW GALLERY

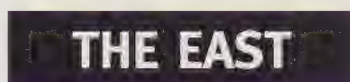
Central Library Building, 9 Angel Row, Nottingham NG1 6HP. Tel: 0115-947 6334. Fax: 0115-947 6335. Opening times: Mon-Sat 11-6, Wed 11-7. Contemporary visual art by regional, national & international artists & craftspeople. **Stained-glass installation by Darren Parker**, 28 Nov to 23 Dec. **Spangles & Bangles: contemporary jewellery for Christmas**, 28 Nov to 23 Dec. **Flexible Furniture: Crafts Council touring show - contemporary makers creating pieces that suit modern lifestyles**, 28 Nov to 23 Dec. **Formed in Glass: domestic and table ware, hand-made in glass by a number of contemporary makers**, to 17 Jan. **Judith Cowan: present ... passing - site-specific sculptures**, 12 Jan to 14 Feb. **Enclosures: ceramics, wood & mixed media exploring the notion of containment**, 12 Jan to 14 Feb.

CASTLE MUSEUM & ART GALLERY

Nottingham NG1 6EL. Tel: 0115-948 3504. Fax: 0115-935 0988. Opening times: Daily 10-5. Fine Collection incl Dutch 17th C & English 18th-19th C paintings; historical & contemporary. **Joan Ainsley: exploring the boundaries between fine art & craft, using 'containers for ideas'**, to 11 Jan. **Lonely Hearts: Valentines exhibition - artists on love, romance & rejection**, 15 Jan to 1 Mar.

DJANOGLY ART GALLERY

University of Nottingham Arts Centre, South Entrance, University Park, Nottingham, East Midlands NG7 2RD. Tel: 0115-95 3192. Opening times: Mon-Fri 10-6, Sat 11-6, Sun & bank hols 2-5. Historical & contemporary; crafts; educational activities; residencies. **The Pursuit of Leisure: Victorian depictions of pastimes**, to 14 Dec. **Papering: examples of contemporary practice by Jo Arksey, Sandra Masterson, Angela Verdon & Brian Robinson**, to 8 Feb.



BEDFORD CECIL HIGGINS ART GALLERY

Castle Lane, Bedford MK40 3RP. Tel: 01234 211222. Open: Tue-Sat 11-5, Sun 2-5. Fine English & Continental art, also Victorian room settings. **Victorian Dreamers: watercolours and drawings from the Gallery's collection, celebrating fantasy, whimsy, invention and idealism in Victorian art & design**, to 15 Feb.

CAMBRIDGE BROUGHTON HOUSE GALLERY

98 King Street, Cambridge, CBI 1LN. Tel: 01223 314960. Opening times: Tue-Sat 10.30-5.30. Contemporary paintings, prints & small sculpture. Permanent stock of work incl G. D. Akeed, Deidre Borlase, Jack Hellenwell, Swietlan Kraczyna, John Piper, Gwen Raverat and Ceri Richards. **Prints from Wood and Lino: varying greatly in size, subject and treatment**, by Caroline Hemming, Marie Hartley, Gwen Raverat, Ruth Hedger, Andy English and Christopher Cunliffe, 29 Nov to 24 Dec. **Gallery Artists, by appointment only, including Akeed, Borlase, Kraczyna, Lodge, Manmets**, 1 Jan to 31 Jan.

CAMBRIDGE ARTS LTD.

'Willowhurst', 59 Station Road, Fordham, Ely, Cambs. CB7 5LVV. Tel: 01638 721884. Fax: 01638 721885. Nearest station: Ely. Opening times: Tue-Fri 10-5, Sat 10-1. Modern British paintings, drawings, prints & sculpture, plus contemporary prints. Prices £50-£25,000. **Modern British Prints, including work by Eric Gill, David Jones & Gwen Raverat (£50-£1,000)**, throughout Dec & Jan.

CAMBRIDGE CONTEMPORARY ART

6 Trinity Street, Cambridge CB2 1SU. Tel: 01223 324222. Opening times: Mon-Sat 9.5-5.30. The best of contemporary painting, sculpture, original prints and crafts. **Christmas Mixed Show: paintings, sculptures, prints & crafts**, 29 Nov to 24 Dec. **Sale: mixed show, with 10-15% discounts off everything displayed**, 29 Dec to 31 Jan.



Nige Tries to Read by Anita Klein, drypoint, ed. 25, at Cambridge Contemporary Art.

MIDLANDS & NORTH WEST PREVIEWS

'Bittersweet' at the Whitworth Art Gallery is an exhibition which stands out especially at this time of year. At a moment when many galleries are focusing on themes consistent with the magic and mystery of Christmas (or, where commercial galleries are concerned, taking advantage of the present-giving season to sell a variety of arts and crafts), the Whitworth is tackling feelings of vulnerability, insecurity and fear in modern life. Most of the images could be considered innocuous but, due to media coverage of what appears to be an increasingly dangerous and violent society, many of us would now have a less comfortable response to them.

Going back in time, we are all by now very familiar with Pre-Raphaelite painting and the figures central to the movement. Painters such as Dante Gabriel Rossetti and Edward Burne-Jones are frequently accused either of idealising womanhood or of being obsessed with the threat posed by women and the idea of the femme fatale. The current exhibition at Manchester City Art Galleries forms an interesting counterbalance to these accusations, by bringing to light the little-known work of a number of female Pre-Raphaelite painters. Whilst conveying similar subjects to their male counterparts - historical allegories, intricately detailed landscapes and sensitive portraits - the women show life from a female perspective in these paintings, most of which are from private collections and are shown here in public for the first and only time this century.

If you are interested in ceramics, there are two exhibitions you should see over the next couple of months, both of which focus on potteries which produce large quantities of merchandise, rather than individual studio-run concerns. **Hot off the Press** at the Harris Museum & Art Gallery, Preston, tells the story of printing on ceramics from the industrial revolution to computerised print, including designs by Picasso, Roy Lichtenstein and Eduardo Paolozzi. Meanwhile, at the City Art Gallery in Hanley, Stoke on Trent, you will be able to compare and contrast the recent creations of the Moorcroft factory to their ancestors. Once you have seen the subtlety of the earlier Moorcroft pots, it is difficult to call the current designs by the same name without a sense of decline and loss: even though the original techniques of tube-lining and painting by hand are still used, the earlier spontaneity of form and colour rarely appears these days.

CONSERVATORY GALLERY

6 Hills Avenue, Cambridge CB1 4XA. Tel: 01223 211311. Fax: 01223 214588. Nearest station: Cambridge. Opening times: Thur-Sat 10-5 or by appt. Contemporary East Anglian art & jewellery. Prices £50-£1,000.

Printmakers: affordable prints in a wide range of techniques, to 20 Dec.
Mixed collection of contemporary works in all media, 5 Jan to 30 Jan.

CHAPPEL, NR COLCHESTER CHAPPEL GALLERIES

Colchester Road, Chappel, Nr Colchester, Essex CO6 2DE. Tel: 01206 240326. Opening times: Tue-Sat 10-6. East Anglian artists & contemporary British art.

John Addyman: watercolour landscapes of Wales & Suffolk and recent Luxembourg work, 6 Dec to 10 Jan.

COLCHESTER FIRSTSITE AT THE MINORIES

74 High Street, Colchester, Essex CO1 1UE. Tel: 01206 577067. Fax: 01206 577161. Nearest station: Colchester Town. Open: Mon-Sat 10-5.
On the Border: open submission of artists from Essex and Suffolk, to 10 Jan.
Peter Collingwood, master weaver: major retrospective by internationally acclaimed artist and designer, 16 Jan to 22 Mar.

UNIVERSITY OF ESSEX GALLERY

Wivenhoe Park, Colchester CO4 3SQ. Tel: 01206 873261. Fax: 01206 873598. Opening times: Mon-Fri 12-5, Sat 2-4.30.
Something Else: collections and casts from nature by Louise Short, to 13 Dec.

KING'S LYNN BURNHAM MARKET, DEEPDALE EXHIBITIONS

Nr Brancaster Staithes, King's Lynn, Norfolk PE31 8DD. Tel: 01485 210781. Fax: 01485 210990. Opening times: Nov-May by appointment or pot luck 11.15-4. Open end-May to end-Oct daily 11-5 incl Sun. Sat 11-4. Closed Wed except in August. Situated nr the Saltings on the north Norfolk coast, 2.5 miles from Burnham Market. Work by talented young painters with tremendous potential at competitive prices. Ferrey, Foster, Greenall, Stracey, Smith, Tyler, Warsop, Matthews, Meyer, O'Dell etc.

KING'S LYNN ARTS CENTRE

Red Barn & Fernoy Galleries, King Street, King's Lynn, Norfolk PE30 1HA. Tel: 01553 774725. Fax: 01553 770591. Open: Tue-Sat 11-4. Contemporary & historical mixed media including craft.
Tony Casement: new work - large paintings on circular stretchers, to 13 Dec.
Christmas Wrapped: garish, gaudy, glitzy, snazzy, classic crafty Christmas gifts, to 20 Dec.

10 Journeys of the Heart: constructed paintings by Grant Clifford using natural elemental materials (£200-£3,000), 10 Jan to 21 Feb.

LINCOLN USHER GALLERY

Lindum Road, Lincoln LN2 1NN. Tel: 01522 527980. Fax: 01522 560165. Opening times: Mon-Sat 10-5.30, Sun 2.30-5. Collection incl topographical works.
Lincolnshire Artists Society: the 91st Annual Autumn Exhibition for artists in all media, to 21 Dec.
On Show 10: annual showcase for younger, less established artists, which will feature jewellers this year, to 25 Jan.

NORWICH THE FREDERICK GALLERY

The Raveningham Centre, 3 miles north of Beccles on the B1140, Norwich NR14 6NU. Tel: 01508 548688. Opening times: Daily 10-6. Over 200 paintings & sculptures by East Anglian artists.
Ann Richardson: sculptures in stoneware; Tony Stocker: paintings, to 15 Dec.
Christmas & New Year Exhibition: paintings & sculptures by Gallery artists, 17 Dec to 2 Feb.

THE KING OF HEARTS GALLERY

13-15 Fye Bridge Street, Norwich, NR3 1LJ. Tel: 01603 766129. Fax: 01603 617816. Opening times: Tue-Sat 9-5. Contemporary art with emphasis on East Anglian artists.
Christmas Exhibition: mixed show of paint-

ings, prints & crafts for Christmas, to 23 Dec.
In the Garden: painting & drawing by Frank Booth, 6 Jan to 14 Feb.

NORWICH CASTLE MUSEUM

Norwich, Norfolk NR1 3JU. Tel: 01603 223624. Opening times: Mon-Sat 10-5, Sun 2-5. Collection incl Norwich School; Lowestoft porcelain & British ceramic teapots; temporary & touring exhibitions.

From Munnings to Magritte: modern movements in British and European art - includes examples by Sisley, Gwen John and Chagall, 29 Nov to 6 Dec.

Sensations: a hands-on experience exploring the senses through the use of Museum objects, to 11 Jan.

Focus on Great Yarmouth and Joseph Stannard Bicentenary Exhibition: watercolours from the Museum collection, to 1 Mar.

Two British Impressionists: Walter Sickert & Philip Wilson Steer (1860-1942) - a Tate Gallery Collection exhibition, 31 Jan to 18 Apr.

SAINSBURY CENTRE

at The University of East Anglia, Norwich. Tel: 01603 456060/593199. Fax: 01603 259401. Opening times: Tue-Sun 11-5. Permanent collection of Robert & Lisa Sainsbury, ethnographical art, antiquities, touring exhibitions.

A Life of Lorca: drawings, photographs, books & manuscripts by Federico Garcia Lorca, to 7 Dec.

The Age of Dürer: German Renaissance Prints from the British Museum - a National Touring Exhibition, to 14 Dec.



Adam and Eve by Albrecht Dürer, engraving, 1504, at the Sainsbury Centre.

PETERBOROUGH PETERBOROUGH CITY MUSEUM & ART GALLERY

Prinstgate, Peterborough PE1 1LF. Tel: 01733 343329. Opening times: Tue-Sat 10-5. Permanent collection incl Turner, Sickert, Ealand-Warwick Bequest of paintings & sculpture by leading artists of the 1960's.
Thérèse Oulton: prints & paintings, 6 Dec to 7 Feb.

STEVENAGE BOXFIELD GALLERY

Stevenage Arts & Leisure Centre, Lytton Way, Stevenage, SG1 1LZ. Tel: 01438 766667/8. Fax: 01438 766675. Opening times: Daily 9.30-10pm. Contemporary & representational art mainly from East Anglia & London.

Susan James Dean: figurative paintings based on family life, 5 Dec to 11 Jan.
Julie Davidson: conservation of wildlife, 16 Jan to 22 Feb.

SUDBURY GAINSBOROUGH'S HOUSE

46 Gainsborough Street, Sudbury, Suffolk CO10 6EU. Tel: 01787 372958. Fax: 01787 376991. Opening times: Tue-Sat 10-5, Sun 2-5. Closes 4pm daily 1 Nov to 31 Mar. Gainsborough & his contemporaries; 18th C & contemporary art & craft.

Doug Kemp: Artists & Art Lovers, 29 Nov to 18 Jan.

Christmas Exhibition of Applied Art: ceramics, jewellery & textiles, 29 Nov to 18 Jan.

WESTCLIFFE ON SEA BEECROFT ART GALLERY

Station Road, Westcliff-on-Sea, Essex SSO 1AA. Tel: 01702 347413. Opening times: Mon-Sat 10-5. Topographical & historical paintings & 20th C.
Christmas exhibition: various artists and media, all for sale, to 13 Dec.
Ray Burgoyne: abstracts, 3 Jan to 14 Feb.
James Cleaver: oils, 3 Jan to 14 Feb.
Tony Oldfield, 3 Jan to 14 Feb.

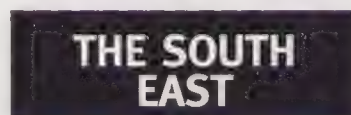
WIGHTON SCHOOL HOUSE ART GALLERY

Wighton, nr Wells Next The Sea, Norfolk NR23 1AL. Tel: 01328 820457. Opening times: Daily 11.30-5.30 except Mon. 20th C British & East Anglian artists.

Christmas for the Collector: mixed exhibition of small paintings & prints by well-known artists selected as ideal Christmas presents, to 16 Jan.

WOODBIDGE SIMON CARTER GALLERY

23 Market Hill, Woodbridge, Suffolk. Tel: 01394 382242. Fax: 01394 388146. Opening times: Mon-Sat 9-5.30. English & European oil paintings, watercolours, drawings, prints, unusual furniture & decorative objects, 1600-1950. Prices £20-£20,000.



BRIGHTON BRIGHTON MUSEUM & ART GALLERY (THE ROYAL PAVILLION)

Church Street, Brighton BN1 1UE. Tel: 01273 603005. Opening times: Mon-Sat 10-5.45, Sun Wed, Sun 2-5. Art Nouveau & Art Deco furniture & decorative art; contemporary & historical art; new non-western art gallery; ancient artefacts.

Krishna: The Divine Lover - Indian miniatures from 16th to 19th C plus contemporary works of art (National Touring Exhibition from the Hayward Gallery), 13 Dec to 25 Jan.

UNIVERSITY OF BRIGHTON GALLERY

Grand Pavilion, Brighton BN1 9QJ. Tel: 01273 603005. Opening times: Tue-Fri 10-5, Sat 10-5.30, Sun 10-5.

Brendan Neiland RA: commissioned work executed for British Airport Authority and more, 1 Dec to 22 Dec.

Scissors, Paper, Stone: what we do with materials for the things we create, construct, use & enjoy, 3 Dec to 17 Dec.

From the Interior: perspectives on figuration by woman artists from Britain & China, 6 Jan to 31 Jan.

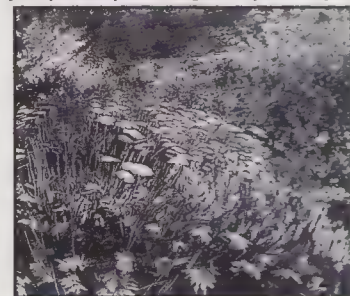
CANTERBURY, NEVILL GALLERY

43 St. Peter's Street, Canterbury, Kent CT1 2BG. Tel/fax: 01227 765291. Opening times: Mon-Sat 10-5. Modern British and contemporary art. Etchings by **Graham Clarke** on permanent stock - ring for catalogue. Resin in vacuum gliding, framing (GFR), frame restoration, any mount decoration. Prices reflect low overheads outside London.

Paul Hogarth RA & Bruce Yardley, 2 Dec to 15 Dec.

Christmas Exhibition - Tony Brummell Smith: pastels; Raymon Cowling: oils, 16 Dec to 1 Jan.
Venetian & Musical Scenes: watercolours by Phil Jones, 2 Jan to 14 Jan.

Jazz: pastels by Bob Fludgate, 15 Jan to 31 Jan.



Garden of Kent by Tony Brummell Smith; pastel.

CHATHAM LORDSWOOD LEISURE CENTRE

North Dane Way, Chatham, Kent G4 7SD. Tel: 01474 732762. Opening times: Tue-Sat 10-5.30pm. Contemporary art & craft.

Art in Focus: Wildlife photographs by Heather Angel (touring exhibition organised by Nature in Art), 6 Dec to 4 Jan.
Further exhibition (details to be confirmed), 10 Jan to 8 Feb.

CHICHESTER PALLANT HOUSE

11 North Parade, Chichester, West Sussex PO19 1AP. Tel: 01243 771111. Fax: 01243 771116. Opening times: Tue-Sat 10-5.30pm. Contemporary British & international art. Includes Queen Anne House & Garden Gallery.

The Shell Art Collection: original paintings for many of the famous Shell posters (as well as the posters themselves) by Sutherland, Piper, Nash & Nicholson, to 3 Jan.
From Here to There and Back Again: Joanna Chapman's paperworks using stitch combined with other materials to make constructed relief forms, to 6 Jan.

DITCHLING DITCHLING GALLERY

30 High Street, Ditchling, Sussex BN16 8TA. Tel: 01273 843342/843347. Fax: 01273-842425. Opening times: Tue-Sat 10-5.30, Wed 10.30-1, Sun 2.30-5 during exhibitions. Contemporary British and up-and-coming artists.

Christmas Show: pendants, pots & pictures, to 24 Dec.

EASTBOURNE TOWNER ART GALLERY

Borough Lane, Eastbourne. Tel: 01323 417961. Fax: 01323 648182. Ring for opening times. Mainly 19th- & 20th-century British art; courses, events & lectures.

Telling Tales: work from the Towner, Arts Council & Crafts Council unravelling a wealth of different tales & ways of telling them, to 18 Jan.

Curtain Up! - history of Eastbourne's theatres, 13 Dec to 15 Feb.

Eye Contact: work from Towner modern & historic collections, focusing on methods & materials, to 5 Apr.

FARNHAM NEW ASHGATE GALLERY

Winton, Farnham, Surrey GU14 7AA. Tel: 01253 850000. Fax: 01253 850000. Opening times: Mon-Sat 10-5.

Spectrum: mixed Christmas exhibition - over 100 artists and makers, 22 Nov to 31 Dec.
100: paintings & drawings all priced at £100, 10 Jan to 2 Feb.

GOMSHALL GOMSHALL GALLERY

Station Road, Gomshall, Surrey GU5 9UB. Tel: 01483 217940. Fax: 01483 210082. Opening times: Mon-Sat 10-5.30. Opening times: Mon-Sat 10-5.30. Contemporary British art. Topographical & historical. Touring. Painting. Prices £10-100.

Barbara Shaw, Peter McCarthy: paintings; Lise Moorcroft: ceramics, to 31 Dec.
Denis Pannett: watercolours, 1 Jan to 31 Jan.

GUILDFORD GUILDFORD HOUSE GALLERY

33 High Street, Guildford, Surrey GU1 3BA. Tel: 01483 444741. Fax: 01483 444742. Opening times: Tue-Sat 10-5.30. Pastel portraits by John Hughes RA, 17th-18th cent. 18th- to 20th-century topographical works, contemporary paintings.

Christmas Craftshop: gifts by the Surrey Guild of Craftsmen, 2 Dec to 20 Dec.
The Roaring Twenties: costumes & accessories on loan from the Marion May Collection, to 3 Jan.

Selections from the Borough's Collection: paintings of local significance, 3 Jan to 31 Jan.

The Summer of 1935: costumes and accessories from the 1930s, on loan from the Marion May collection, 20 Jan to 18 Apr.

HAYWARDS HEATH THE ASHDOWN GALLERY

100 Haywards Heath, West Sussex BN27 3LQ. Tel: 01444 2827. Fax: 01444 2828. Nearest station: Haywards Heath. Opening times: Mon-Sat 9.30-5.30. Traditional contemporary originals. Prices £250-£3,000. **Christmas Exhibition: new works by gallery artists including Michael Chaplin RWS & Gregory Alexander RWS, with emphasis on smaller pictures, to 24 Dec.**

LEWES STAR GALLERY

Castle Ditch Lane, Lewes, East Sussex BN7 1YJ. Tel: 01273 480218. Fax: 01273 488241. Opening times: Mon-Sat 10.30-5.30, Sun 11-4. New & well-established painters & makers.

ROCHESTER ROCHESTER ART GALLERY

95 High Street, Rochester. Tel: 01634 732762. Opening times: Mon-Sat 10-5, Sun 10.30-5. Contemporary art & craft.

Luci Melegari: An Italian Dream - mixed media prints inspired by a journey through North Italian gardens (touring exhibition from Ruthin Craft Centre), 6 Dec to 1 Feb.

RYE RYE ART GALLERY

107 High Street and Stormont Studio, Rye, East Sussex. Tel: 01797 223218. Fax: 01797 225376. Opening times: Daily 10.30-5.

A Feast of Delights: an Aladdin's cave of treasures in both galleries - a Christmas show with a touch of magic, to 14 Jan.

SANDWICH THE HUNT GALLERY

33 Strand Street, Sandwich, Kent CT13 9DS. Tel: 01304 612792. Fax: 01227 722287. Opening times: Irregular hours, call for appt. Permanent exhibition of paintings by Michael John Hunt. Varied stock: interiors, topographical and architectural.

SEAFORD CRYPT GALLERY

off Church Street, Seaford, East Sussex. Tel: 01323 891461 & 01273 484167. Nearest station: Seaford. Opening times: Mon-Sat 10.30-5 (closed for lunch 1.30-2.15). Contemporary gallery specialising in prints, paintings, ceramics, textiles. Prices £20-£4,000.

Pots & Paintings for Christmas: mother & daughter Nanette & Helen Berresford come together for an exciting exhibition of contemporary ceramics & vibrant abstract paintings, 29 Nov to 18 Dec.



Pot by Nanette Berresford (photo: Ivor Berresford)

SEVENOAKS BANK STREET GALLERY

3-5 Bank Street, Sevenoaks, Kent TN13 1UW. Tel: 01732 458063. Opening times: Tue-Sat 9.30-5.30. Contemporary British art.

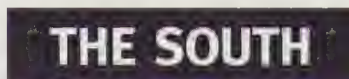
TUNBRIDGE WELLS ALWIN SCULPTURE GALLERY

66 The High Street, Tunbridge Wells. Tel: 01892 516744 (answerphone). Fax: 01892 516744. Opening times: Tue-Sat 10-5.

Maquette Gallery: Exhibition by 21 sculptors in bronze, steel, wood & ceramics (work released as sold); Mezzanine Gallery: ongoing show of larger works up to 8ft; Stockroom: completed commissions on view while awaiting access to sites; Send SAE for brochure and catalogue. NB: The Gallery will be closed from 23 Dec to 1 Feb for annual holiday.

WEYBRIDGE EDWARD CROSS GALLERY

128 Oatlands Drive, Weybridge, Surrey KT13 9HL. Tel: 01932 851093. Opening times: Fri 10-4, Sat 10-12.30 or anytime by appt. Fine 19th and 20th C English and European paintings, drawings and bronze sculpture.



ALRESFORD ALRESFORD GALLERY
36 West Street, Alresford SO24 9AU. Tel: 01962 735286. Fax: 01962 735295. Opening times: Tue-Sat 10-5, closed 1-1.30.

Christmas Exhibition: small works by well known artists, 30 Nov to 17 Jan. A Celebration of Photography: portrait & landscape photography, 25 Jan to 10 Feb.

HITCHCOCKS

11 East Street, Alresford, Hampshire. Tel: 01962 734762. Opening times: Mon-Fri 9.30-1, 2-5, Sat 9.30-5. Glass, knitwear, silks, modern jewellery, toys for collectors, prints.

BRACKNELL SOUTH HILL PARK GALLERIES

South Hill Park, Bracknell, Berkshire RG12 4PA. Tel: 01344 427272. Fax: 01344 411427. Opening times: Tue-Sat 12.30-2.30, 7-9.30. Arts & crafts in three spaces.

Picasso: late etchings, 20 Dec to 18 Jan. Melanie Manchot: Lifelines - nude photographs of the artist's mother, 31 Jan to 1 Mar.

EASTLEIGH BEATRICE ROYAL ART GALLERY

Nightingale Avenue, Eastleigh, Hampshire. Tel: 01703 610592. Fax: 01703 610596. Opening times: Tue-Sun 11-5. Follow brown signs from M3 Exit 13 or M27.

Dining Rites: up to the minute serving and tableware, to 24 Dec.

New Visions: Broad Horizons - contemporary landscape & cityscapes, to 24 Dec.

Lyrical Orientations: the poetic content in art, 18 Jan to 22 Mar.

Pick of the Best II: graduate craft showcase, 18 Jan to 22 Mar.

HENLEY-ON-THAMES BOHUN GALLERY

15 Reading Road, Henley-on-Thames, Oxfordshire RG9 1AB. Tel: 01491 576228. Opening times: Mon-Sat 9.30-5.30 incl Wed. Important contemporary British art. **Small Paintings, Pots & Sculpture: artists include M. Fedden, D. Hamilton Fraser & Jack Knox, 6 Dec to 23 Dec.**

OXFORD ASHMOLEAN MUSEUM

Beaumont Street, Oxford OX1 2PH. Tel: 01865 278000. Opening times: Tue-Sat 10-4, Sun 2-4. Houses the University of Oxford's collections.

Portrait Drawings from the Hope Collection, to 8 Dec.

Portrait Prints from the Hope Collection, to 18 Jan.

Samuel Palmer (1805-1881): paintings, drawings & etchings, 9 Dec to 18 Jan.

Ceramics & Tilework from Islamic Syria, 4 Dec to 1 Feb.

Hawkesmoor & the Re-Planning of Oxford, 27 Jan to 12 Apr.

CHRIST CHURCH PICTURE GALLERY

Christ Church, Oxford OX1 1DP. Tel: 01865 276172. Opening times: Mon-Sat 10.30-1, 2-5.30, Sun 2-5.30. Old Master paintings, drawings & prints displayed in a modern gallery.

The Lure of Rome: exploring the enduring appeal of Rome for artists from across Italy & Northern Europe, to 10 Dec.

RINGWOOD BETTLES GALLERY

80 Christchurch Road, Ringwood, Hampshire BH24 1DR. Tel: 01425 470410. Opening times: Tue-Fri 10-5, Sat 10-1. Contemporary ceramics & paintings.

Christmas Show: paintings by regular gallery artists & ceramics by John Hattby, John Pollex, Alan Wallwork, Sam Hall, Andrew Marshall, Liz Gale & Chris Prindle, to 24 Dec.

SALISBURY NEW ART CENTRE SCULPTURE PARK AND GALLERY

Roche Court, East Winterslow, Salisbury, Wiltshire. Tel: 01980 862244. Fax: 01980 862447. Opening times: Daily all-year-round 11-4. 20th Century Sculpture from Europe and the USA: works from the estate of Hepworth, Nevelson, Gormley, Allen Jones, Kenny, Butler, Armitage, Frink, Turnbull, Wilding and others. All for sale.

SELBORNE COURTYARD GALLERY

The Plestor, High Street, Selborne, Hampshire. Tel: 01420 511334. Fax: 01256 364822. Opening times: Mon-Sat 10-4.

Christmas Show: Celebration in Red - contemporary paintings, prints, ceramics and textiles, to 21 Dec.

SOUTHAMPTON ON LINE GALLERY

76 Bedford Place, Southampton, Hampshire SO1 2DF. Tel: 01703 330660. Opening times: Tue-Sat 10-5. Living British artists incl RAs.

Christmas Exhibition: paintings by Brewster, Hambling, Menary, Carson-Shaw & others, to 31 Dec.

SOUTHSEA THE RED GALLERY

98 Marmion Road, Southsea, Hants. PO5 2BB. Tel: 01705 793924. Fax: 01705 862466. Opening times: Thur-Sun 10.30-6. Ceramic art and sculpture.

Christmas in The Red: mixed ceramics & paintings, to 24 Dec.

STOCKBRIDGE COURCOUX & COURCOUX CONTEMPORARY ART

High Street, Stockbridge. Tel: 01264 810717. Fax: 01264 810481. Opening times: Tue-Sat 10-5. Leading contemporary British sculptors, painters and ceramists.

WYKEHAM GALLERIES

High Street, Stockbridge, Hampshire SO20 6HE. Tel: 01264 810364. Fax: 01264 810182. Opening times: Tue-Sat 10-5, closed Sun & Mon. Contemporary painting and sculpture.

Christmas Exhibition: mixed artists, 2 Dec to 24 Dec.

New Year Exhibition: mixed artists, 6 Jan to end of Feb.

WINCHESTER GUILDHALL GALLERY

The Broadway, Winchester. Tel: 01962 848289. Fax: 01962 848299. Opening times: Tue-Sat 10-5, Sun & Mon 2-5.

Exhibition by the Royal Photographic Society - Southern Region, 28 Nov to 14 Dec.

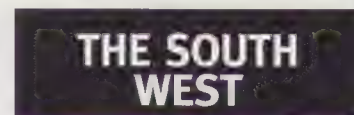
Available in any colour: ceramics, paintings & prints by six Bristol-based artists, 19 Dec to 4 Jan.

Meg Campbell: prints; Julia Fairhall: figurative paintings of boats & figures, 9 Jan to 25 Jan.

WINCHESTER CONTEMPORARY ART

3a Great Minster Street, Winchester, Hampshire SO23 9HA. Tel: 01962 877601. Opening times: Tue-Sat 10-4.

Gold, Frankincense & Myrrh: a collection of original gifts, to 23 Dec.



BATH ADAM GALLERY

13 John Street, Bath BA1 2JL. Tel: 01225 480406. Opening times: Mon-Sat 9.30-5.30.

Contemporary British painting young & established artists working in a variety of media; fine 19th C and 20th C paintings.

Colin Kent: mixed media paintings, 29 Nov to 5 Jan.

BEAUX ARTS BATH

York Street, Bath, Avon BA1 1NG. Tel: 01225 464850. Fax: 01225 422256. Opening times: Mon-Sat 10-5. 20th C British art incl leading sculptors; also in London.

Julian Paltenghi: new paintings, 1 Dec to 24 Dec.

Paintings for Presents, 1 Dec to 24 Dec.

Kate Lynch: new paintings, 19 Jan to 23 Feb.

Lin Jammet: works on paper, 19 Jan to 23 Feb.

SOUTH & SOUTH WEST PREVIEWS

Starting just after Christmas at the Royal Albert Memorial Museum & Art Gallery in Exeter are two exhibitions covering various aspects of Victorian life. One of them, 'The Pursuit of Leisure', will chart the development of a new genre of painting in response to the rise of the phenomenon of pastimes, which the Victorians took quite seriously as methods of both relaxation and self-improvement. Sports, dancing, race-going and even rat-catching are among the subjects of the paintings, which include works by Lavery, Tissot, Frith & Millais and demonstrate the meeting of styles as diverse as Impressionism and the Pre-Raphaelites.

From late December, South Hill Park in Bracknell is hosting a National Touring Exhibition of two suites of etchings made by Picasso in the late 1960s, when the artist was in his eighties. At that time, Picasso became so involved with producing prints that two master printmakers, Aldo and Piero Crommelynck, took up residency in his house. The earlier of the two series on show, *The Magnificent Cuckold*, is based on a farce by Fernand Crommelynck, father of the aforementioned printmakers, whilst in the other series, *The Burial of Count Orgaz*, Picasso recalls his childhood in Andalusia.

HOLBURNE MUSEUM AND CRAFTS STUDY CENTRE

University of Bath, Great Pultney Street, Bath Tel: 01225 466669. Fax: 01225 333121. Opening times: Mon-Sat 11-5, Sun 2.30-5.30. 18th C fine art & 20th C arts & crafts.

The British Folk Art Collection (toured by Peter Moores Foundation), to 14 Dec.
The Beauties of Bath: treasures from the Holburne Museum on show in London for the first time, at Christie's, 8 King Street, London SW1, 14 Jan to 3 Feb.

ROOKSMOOR GALLERY

31 Brook Street, Bath, Somerset BA1 2LN. Tel: 01225 420495. Contemporary original painting, sculpture and ceramics.
Mixed Gallery artists & talented newcomers, 1 Dec to 31 Jan.

ROYAL PHOTOGRAPHIC SOCIETY

Octagon Galleries, Milsom Street, Bath BA1 1DN. Tel: 01225 462841. Fax: 01225 448688.

'Lifelines' by Melanie Manchot, to 7 Dec.
Camera Work: rare original photographs from the 1903-1917 New York journal founded by Alfred Stieglitz, to 25 Jan.
Flashback: images from the 1997 Bath International Music Festival - student photography residency by Jason McGrade, Jane Money & Paul Sharp, to 25 Jan.

SIX CHAPEL ROW

Off Queen's Square, Bath BA1 1HN. Tel: 01225 337900. Fax: 01225 336577. Opening times: Mon-Sat 10-5.30. Contemporary fine and applied art.
Slip, Crackle, Pot! - ceramics for Christmas and for the collector, by 15 makers, 29 Nov to 5 Jan.
More Beasts: paintings by William Brown & sculpture by David Mayne, 10 Jan to 9 Feb.

ST. JAMES'S GALLERY

9b Margaret's Buildings, Bath, Avon BA1 2LP. Tel: 01225 319197. Opening times: Mon-Sat 10-5.30. A craft Council selected gallery showing contemporary ceramics, jewellery and paintings including work by Walter Keller, Gordon Baldwin, Richard Batterham, Breon O'Casey, Chairman Harris, Kevin Hughes, David Kirk and Bob Brown.
Christmas Exhibition - David Kirk: paintings; Steve Harrison, Andrew Davidson & Emanuel Cooper: ceramics; David Barker & Poppy Dandiya: jewellery; Breon O'Casey: etchings.

VICTORIA ART GALLERY

Bridge Street, Bath, Somerset BA2 4AT. Tel: 01225 477772. Fax: 01225 477231. Email: jonbenington@bathnines.gov.uk. Nearest station: Bath Spa. Open: Tue-Fri 10-5.30, Sat 10-5, Sun 2-5.
Concord in Print: featuring work by the Grafisch Atelier, Alkmaar, and Bath artist printmakers, to 4 Jan.
Mary Lloyd Jones: watercolours of India & Wales, to 4 Jan.
Patrick Caulfield: The Poems of Jules Laforgue - 22 screenprints illustrating a book of poems by the French writer Jules Laforgue (1860-1887), 10 Jan to 8 Feb.
Military Munnings: WW1 paintings of Canadian mounted battalions by Sir Alfred Munnings, not seen in Britain for over 70 years, 10 Jan to 22 Feb.

BOVEY TRACEY THE DEVON GUILD OF CRAFTSMEN

Riverside Mill, Bovey Tracey, Devon TR26 1LE. Tel: 01626 832223. Opening times: Daily 10-5.30. Changing exhibitions of the finest south west crafts.
And There Came From The East: kilims for Christmas, in conjunction with the Gordon Reece Gallery, to 19 Dec.
Silk Works: contemporary quilts & wall-hangings from the workshop of Siripan Kidd, 24 Jan to 8 Mar.

BRISTOL GUILD GALLERY

66-70 Park Street, Bristol BS1 5JK. Tel: 0117-926 5548. Opening times: Mon-Sat 9.30-5. West Country art & crafts.
Charity exhibition, to 6 Dec.
Multi-media exhibition of 2D & 3D work by Gallery & invited artists & craftspeople, 6 Dec to 10 Jan.

ROYAL WEST OF ENGLAND ACADEMY

Queens Road, Clifton, Bristol BS8 1PX. Tel: 0117-973 5129. Fax: 0117-923 7874. Opening times: Mon-Sat 10-5.30, Sun 2-5.
145th RWA Autumn Exhibition: oils, watercolours, prints, sculpture & architecture selected from open submission (for £50), to 19 Dec.
RWA Permanent Collection: paintings purchased by the Talboys Bequest, 25 Jan to 21 Feb.
Barrington Tabb: A Bristol Vision - paintings, 25 Jan to 21 Feb.
Paintings in the Milner Gallery, selected from the Autumn exhibition, 25 Jan to 21 Feb.

CHELTEMHAM JONATHAN POOLE AT COMPTON CASSEY HOUSE

Compton Cassey House, nr Withington, Cheltenham. Tel: 01242 890224. Fax: 01242 890479. Opening times: Open by appt - phone first. Contemporary printmaking, UK and international artists.

CHIPPING SODBURY CAROUSEL GALLERY

21a High Street, nr Bristol/Bath, Chipping Sodbury, South Gloucestershire BS17 6AE. Tel: 014554 312622. Opening times: Tue-Sat 10.30-5. Contemporary paintings and ceramics. Constantly changing stock of over 200 originals. Excellent selection of ceramics.

CIRENCESTER BREWERY ARTS

Brewery Court, Cirencester, Gloucestershire GL7 1JH. Tel: 01285 657181. Fax: 01285 644060. Opening times: Mon-Sat 10-5. Predominantly craft, also fine art & small shows.
Fires & Feasting: exhibition focusing on our love of food, fire and candlelight - tapestries, tables, tableware, glass, metal and wood to warm your heart, to 10 Jan.

DARTINGTON CIDER PRESS CENTRE CRAFT SHOP

Shinners Bridge, Dartington, Totnes, Devon TQ9 6TQ. Tel: 01803 864171. Fax: 01803 866094. Opening times: Mon-Sat 9.30-5.30 all year, plus Sun 10.30-5.30 between Easter and Christmas. In the heart of the West Country where British craftsmanship can be seen at its best. Ceramics, wood, leather, jewellery, textiles, prints and more, selected for quality by the Crafts Council.

DARTMOUTH SIMON DREW GALLERY

13 Foss Street, Dartmouth, Devon TQ6 9DR. Tel: 01803 832832. Opening times: Mon-Sat 9-5. Ceramics, drawings, paintings & prints.
Gallery Artists, throughout Dec & Jan.

DORCHESTER GALLERY GILBERT

48 High West Street, Dorchester, Dorset DT1 1UT. Tel: 01305 263740. Fax: . Opening times: Tue-Sat 10-4 & by appt. Contemporary ceramics, paintings & sculpture.

THE GALLERY

20 Durngate Street, Dorchester, Dorset DT1 1JP. Tel: 01305 267408. Fax: 01305 251429. Email: JohnPearson@virgin.net.uk. Nearest station: Dorchester South, Dorchester West. Opening times: Tue-Sat 10-5. Watercolours, oils, printmaking. Prices under £1,000.
Christmas Exhibition: exciting range of work by painters & printmakers, 6 Dec to 24 Dec.

EXETER GORDON HEPWORTH GALLERY

Hayne Farm, Sandown Lane, Newton St Cyres, Devon EX5 5DE. Tel: 01392 851351. Opening times: Ring for exhibition details and opening times. Post-War & contemporary British painting, sculpture & contrast work by painters of the 'younger generation' who centred around St Ives in the 1950s & '60s with a carefully selected group of post-war and contemporary artists from Devon & Cornwall.

ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY

Queen Street, Exeter, Devon EX4 3JX. Tel: 01392 242888. Fax: 01392 401252. Nearest station: Exeter Central and Exeter St. David's.
An English Eye: the photographs of James

Ravilious - images made in Devon by one of the country's leading contemporary landscape photographers, to 13 Dec.
A Smile of its Own: the Victorian age at work and at home, 27 Dec to 7 Feb.
The Pursuit of Leisure: Victorian depictions of pastimes, 27 Dec to 21 Mar.

FALMOUTH FALMOUTH ART GALLERY

Municipal Buildings, The Moor, Falmouth, Cornwall TR11 2RT. Tel: 01326 313863. Opening times: Mon-Fri 10-5, Sat 10-1, closed bank hols. Renovated gallery with permanent collection of historical & local paintings and works on paper; contemporary & historical shows.
Debbie Prosser: contemporary ceramics, 29 Nov to 24 Dec.
Indentations: prints by Geraldine Atkins, Janet Lyle, Sally Stiles & Oliver West, 29 Nov to 24 Dec.
Recent Acquisitions & Re-Discoveries: paintings & prints from the permanent collection, to 2 May.
Drawings by John Constable RA: 65 drawings from Exeter Museum Collection, 3 Jan to 31 Jan.

GLOUCESTER CITY MUSEUM & ART GALLERY

Brunswick Road, Gloucester. Tel: 01452 524131.
Proposals for Saints: photo etchings, painted hangings & carved wooden figures by Susan Adams, Artist in Residence at Gloucester Cathedral, 28 Nov to 3 Jan.



Saint of the Broken Hearted by Susan Adams, 136x53x45cm, wood carving/mixed media, 1997.

HELSTON MULLION GALLERY

Nansmellyon Road, Mullion, Helston TR12 7HT. Tel: 01326 241170. Opening times: Wed to Sat 10-1, 3-5. Contemporary art and crafts of the Lizard Peninsula. Artists include:

PENZANCE NEWLYN ART GALLERY

New Road, Newlyn, Penzance, Cornwall TR18 5PZ. Tel: 01736 363715. Fax: 01736 331578. Opening times: Mon-Sat 10-5. Local and national contemporary art; gallery shop; coffee point.
Virginia Verran: new paintings, to 10 Dec.
Boxes: works by Newlyn Society of Artists using recycled cardboard boxes as their starting point, 17 Dec to 3 Jan.
Come: installation by Kate Davis, 10 Jan to 7 Feb.

SHERBORNE ALPHA HOUSE GALLERY

South Street, Sherborne, Dorset. Tel: 01935 619188. Fax: 01935 619177. Nearest station: Dorchester. Studio ceramics and contemporary paintings.
A Christmas Pot Pourri: studio ceramics, glass, watercolours, prints & jewellery by over 30 artists & craftsmen, to 10 Jan.

ST. IVES PENWITH GALLERIES

Back Road West, St Ives, Cornwall TR26 1NL. Tel: 01736 795579. Opening times: Tue-Sat 10-1, 2.30-5.
Winter Exhibition: paintings, sculpture & ceramics, throughout Dec & Jan.

PLUMBLINE GALLERY

2 Bamoon Hill, St Ives, Cornwall TR26 1AD. Tel: 01736 797771. Opening times: Mon-Sat 10.30-5.30. Contemporary art, ceramics and glass.

TATE GALLERY ST. IVES

Porthmeor Beach, St Ives, Cornwall. Tel: 01736 796226. Fax: 01736 794480. Opening times: Tue-Sun 11-5. Changing displays of the pre-

eminent collection of 20th C St Ives painting & sculpture; contemporary exhibitions programme.
Displays 1997-8: works from the Tate's Collection, to 1 Nov '98.

Ralph Freeman: foundations and fragments, to 19 Apr.

Roger Hilton: sketchbooks and related paintings, to 26 Apr.
Florette Dijkstra: Marlow Moss reconstructed, to 26 Apr.

STROUD, STROUD HOUSE GALLERY

Station Road, Stroud, Gloucestershire GL5 3AP. Tel/fax: 01483 750575. Opening times: Tue-Sat 10-5. Changing exhibitions of exciting contemporary work: painting, sculpture, installation, ceramics etc.
Wrap: a constantly changing exhibition of work from artists throughout the UK, to 20 Dec.
Light: work in a variety of media using and depicting light, 17 Jan to 14 Feb.

TAUNTON BYRAM GALLERY

Somerset College of Arts & Technology, Wellington Road, Taunton, Somerset TA1 5AX. Tel: 01823 366366. Fax: 01823 366418. Nearest station: Taunton. Opening times: Mon-Fri 10-5. Visual arts (paintings, drawings, prints) & craft exhibitions. Prices £40-£500.
Taunton Open Drawing: a wide range of work (£40-£500), to 19 Dec.

THE BREWHOUSE THEATRE & ARTS CENTRE

Coal Orchard, Taunton, Somerset TA1 1JL. Tel: 01823 274608. Fax: 01823 323112. Opening times: Mon-Sat 10-9pm. Contemporary artists, photographers & craftspeople connected to the south west.
Taunton Open Drawing '97: annual exhibition, to 19 Dec.
Christmas Box Exhibition: Mail Art Project, 22 Dec to 23 Jan.
Networking: art by post & fax (touring exhibition from the Hayward Gallery), 15 Dec to 9 Jan.

TOTNES SEYMOUR GALLERY

10 High Street, Totnes, Devon TQ9 5RY. Tel: 01803 864200. Opening times: Tue-Sat 10.30-4.30. Contemporary fine art including new emerging talent from the south west.
Christmas Exhibition: selected work from Gallery artists, to 24 Dec.
Gallery Artists: end of year bargain basement, 30 Dec to 10 Jan.
Gallery closed, 12 Jan to 13 Feb.

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IN THE EXHIBITION
GUIDE, SEE PAGE 67.

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THE GOLDMARK GALLERY - TEN YEARS OF STRUGGLE

The Goldmark Gallery has been open for just over a decade and its inaugural exhibition was of the work of Rigby Graham. It is appropriate then, that after these ten years of struggle, the gallery shows a new exhibition of Graham's work while I personally celebrate ten years (it seems much longer) of working with the awkward bastard.

Mike Goldmark.

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